

THE GREAT CRYPTOGRAM:
FRANCIS BACON'S CIPHER in The
SO CALLED SHAKESPEARE PLAYS



BY IGNATIUS DONNELLY, Author
of "Atlantis The Antediluvian World," and
"Ragnarok The Age of Fire and Gravel"



"And now I will vnclaspe a Secret booke
And to your quicke conceyuing Discontents
He reade you Matter deepe and dangerous
As full of perill and aduenturous Spirit,
As to oerwalke a Current, roaring loud
On the vnstedfast footing of a Speare
1st Henry IV Act I Sc. 3

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VOL II
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BOOK II.

THE DEMONSTRATION.

Come hither Spirit
Set Caliban and his Companions free
Untie the Spell

Tempest V, 1

PART I

THE CIPHER IN THE PLAYS

CHAPTER I

HOW I CAME TO LOOK FOR A CIPHER

I will u n n m h e d t a l e d l
Oth II 3

I HAVE given in the foregoing pages something of the reasoning—and yet but a little part of it—which led me up to the conclusion that Francis Bacon was the author of the so called Shakespeare plays

But one consideration greatly troubled me to wit Would the writer of such immortal works sever them from himself and cast them off forever?

All the world knows that the parental instinct attaches as strongly to the productions of the mind as to the productions of the body An author glories in his books, even as much as he does in his children The writer of the plays realized this fact for he speaks in one of the sonnets of these *children of the brain* They were the offspring of the better part of him

But it may be urged he did not know the value of them

This is not the fact He understood their merits better than all the men of his age for while they were complimenting him on his facetious grace in writing he foresaw that these compositions would endure while civilized humanity occupied the globe The sonnets show this In sonnet cvii he says

My love looks fresh and Death to me subscribes
Since sp te of him I ll live in this poor rhyme
While he insults o er dull and speechless tribes
And thou in this shalt find thy monument
When tyrants crests and tombs of brass are spent.

And in sonnet lxxxv he says

The earth can yield me but a common grave,
 When you entomb'd in men's eyes shall lie
 Your monument shall be my gentle verse,
 Which eyes not yet created shall o'er-read,
 And tongues to be your being shall rehearse,
 When all the breathers of this world are dead,
 You still shall live (such virtue hath my pen),
 Where breath most breathes, even in the mouth of men

And in sonnet lv he says

Not marble, not the gilded monuments
 Of princes, shall outlive this powerful rhyme,
 But you shall shine more bright in these contents
 Than unswept stone besmeared with sluttish time

Gainst death and all-oblivious enmity,
 Shall you pace forth, your praise shall still find room
 Even in the eyes of all posterity,
 That wear this world out to the ending doom
 So, till the judgment that yourself arise,
 You live in this, and dwell in lovers' eyes

There was, as it seems to me, no doubt 1. That Bacon wrote the plays; 2. That he loved them as the children of his brain, 3. That he estimated them at their full great value

The question then arose, How was it possible that he would disown them with no hope or purpose of ever reclaiming them? How could he consent that the immortal honors which belonged to himself should be heaped upon an unworthy imposter? How could he divest BACON of this great world-outliving glory to give it to SHAKSPERE?

This thought recurred to me constantly, and greatly perplexed me

One day I chanced to open a book, belonging to one of my children, called *Every Boy's Book*, published in London, by George Routledge & Sons, 1868, a very complete and interesting work of its kind, containing over eight hundred pages. On page 674 I found a chapter devoted to "Cryptography," or cipher-writing, and in it I chanced upon this sentence

The most famous and complex cipher perhaps ever written was by Lord Bacon. It was arranged in the following manner

aaaaa stands for a	abaaa stands for i and j	baaaa stands for r
aaaab " " b	abaab " " k	baaab " " s
aaaba " " c	ababa " " l	baaba " " t
aaabb " " d	ababb " " m	baabb " " u and v

aabaa stands for e	abbaa stands for n	babaa stands for w
aabab f	abbab o	babab v
aabba g	abbbba p	babba y
aabbb h	abbbbb q	babbb z

Now suppose you want to inform some one that All is well First place
down the letters eparately according to the above alphabet

aaaaa ababn ababa abaaa baaab babaa aabaa ababa ababa

Then take a sentence five times the length in letters of All is well — say it
15 We were sorry to have heard that you have been so unwell

Then fit this sentence to the cipher above like this

aaaaabababababaaabaaaabbabaaaaabaaababababa
wewere so rrytohav heardthatyouhavebeensoun e/l

Marking with a dash every letter that comes under a *b*. Then put the sentence down on your paper printing all marked letters in italics and the others in the ordinary way thus

We were sorry to have heard that you have been so unwell

The person who receives the cipher puts it down and writes an *a* under every letter except those in italics these he puts a *b* under he then divides the cipher obtained into periods of five letters looks at his alphabet and finds the meaning to be All is well

And on page 681 of the same chapter I found another allusion to Bacon

Most of the examples given will only enable one to decipher the most simple kind such as are generally found in magazines etc. for if that intricate cipher of Lord Bacon's were put in a book for boys it would be a waste of paper as we will venture to say that not one in a thousand would be able to find it out.

Here was indeed a pregnant association of ideas

1 Lord Bacon wrote the plays

Lord Bacon loved them and could not desire to dissociate himself from them

3 Lord Bacon knew their inestimable greatness and

4 Lord Bacon dealt in ciphers he invented ciphers and
ciphers of exquisite subtlety and cunning

Then followed like a flash, this thought

5 *Could Lord Bacon have put a cipher in the plays?*

The first thing to do was to see what Lord Bacon had said on the subject of ciphers. I remembered that Basil Montagu in his *Life of Bacon* had said speaking of his youth and before he came of age

After the appointment of Sir Amias Paulet's successor Bacon traveled into the French provinces and spent some time at Poitiers. He prepared a work upon ciphers which he afterward published.¹

furnishing a key to some other writings. Observe his rule, that the cipher "must not raise suspicion as to its existence it must be 'infolded' in something else so that the reader, falling upon the exterior writing, will not suspect another writing within

He continues

But for a *raison suspecte* altogether I will add another contrivance which I devised myself when I was at Paris in my early youth and which I still think worthy of preservation. For it has the perfection of a cipher which is to make anything signify anything subject however to this condition that the infolding writing shall contain at least five times as many letters as the writing infolded no other restriction or condition whatever is required. The way to do it is this. First let all the letters of the alphabet be resolved into transpositions of two letters only. For the transposition of two letters through five places will yield thirty two differences much more twenty four which is the number of letters in our alphabet. Here is an example of such an alphabet

Here follows the alphabet I have already quoted from the *Every Boy's Book*

He continues

Nor is it a slight thing, which is thus by the way effected. For hence we see how thoughts may be communicated at any distance of place by means of any objects perceptible either to the eye or ear provided only that those objects are capable of two differences as by bells trumpets torches gun shots and the like

Herein he anticipated the telegraphic alphabet.

But to proceed with our business. When you prepare to write you must reduce the interior epistle to this bilateral alphabet. Let the interior epistle be—

FLY
Example of reduction
F L Y
aabab ababa babba

Have by you at the same time another *alphabet* in two forms—I mean one in which each of the letters of the common alphabet both capital and small is exhibited in two different forms—any forms that you find convenient

Example of an alphabet in two forms

A	B	A	B	A	B	A	B	A	B	A	B
A	A	a	a	B	B	b	b	C	C	c	c
D	D	d	d	E	E	e	e	F	F	f	f
G	G	g	g	H	H	h	h	I	I	i	i
K	K	k	k	L	L	l	l	M	M	m	m
N	N	n	n	O	O	o	o	P	P	p	p
Q	Q	q	q	R	R	r	r	S	S	s	s
T	T	t	t	U	U	u	u	V	V	v	v
W	W	w	w	X	X	x	x	Y	Y	y	y
				Z	Z	z	z				

Then take your interior epistle, reduced to the bilateral shape, and adapt to it letter by letter your exterior epistle in the biform character, and then write it out
Let the exterior epistle be

DO NOT GO TILL I COME

Example of adaptation

F L Y

aa bab ab abab a bba

Do not go till I come

I add another large example of the same cipher—of the writing of anything by anything

The interior epistle, for which I have selected the Spartan dispatch, formerly sent in the *Scytale*

All is lost Mindarus is killed The soldiers want food We can neither get hence nor stay longer here

The exterior epistle, taken from Cicero's first letter and containing the Spartan dispatch within it

In all duty or rather piety towards you I satisfy everybody except myself. Myself I never satisfy. For so great are the services which you have rendered me, that, seeing you did not rest in your endeavors on my behalf till the thing was done, I feel as if my life had lost ALL its sweetness, because I cannot do as much in this cause of yours. The occasions are these. Ammonius the king's ambassador openly besieges us with money, the business is carried on through the same creditors who were employed in it when you were here, etc

I have here capitalized the words *all* and *is*, supposing them to be part of the sentence, "All is lost," but I am not sure that I am right in doing so. The sentence ends as above and leaves us in the dark. Bacon continues

This doctrine of ciphers carries along with it another doctrine which is its relative. This is the doctrine of deciphering, or of detecting ciphers, though a man be quite ignorant of the alphabet used or the private understanding between the parties—a thing requiring both labor and ingenuity, and dedicated, as the other likewise is, to the secrets of princes. By skillful precaution indeed it may be made useless, though, as things are, it is of very great use. For if good and safe ciphers were introduced, there are very many of them which altogether clude and exclude the decipherer, and yet are sufficiently convenient and ready to read and write. But such is the rawness and unskillfulness of secretaries and clerks in the courts of kings, that the greatest matters are commonly trusted to weak and futile ciphers.

I said to myself. What is there unreasonable in the thought that this man, who dwelt with such interest upon the subject of ciphers, who had invented ciphers, even ciphers within ciphers—that this subtle and most laborious intellect might have injected a cipher narrative, an "interior epistle," into the Shakespeare plays, in which he would assert his authorship of the same, and reclaim for all time those "children of his brain" who had been placed, for good and sufficient reasons, under the fosterage of another?

I knew also that Bacon had all his life much to do with ciphers Spedding says

In both France and Scotland Essex had correspondents in his intercourse with whom Anthony Bacon appears to have served him in a capacity very like that of a modern under secretary of state receiving all letters *which were mostly in cipher* in the first instance forwarding them (generally through his brother Francis hands) to the Earl *deciphered* and accompanied with their joint suggestions¹

But Bacon also referred again to the subject of ciphers in the second book of *The Advancement of Learning* where he briefly treats of the same theories He says

The highest degree whereof is to write *omni per omni* which is undoubtedly possible with a proportion quintuple to most of the writing infolding to the writing infolded and no other restraint whatsoever

In his enumeration of the different kinds of ciphers he names, as I have shown, 'word ciphers' These are ciphers where the *word* is infolded in other *words* and where the cipher is not one of representatives of the alphabetical signs This seems to be the meaning of the example given of the Spartan dispatch although as I have said he seems to leave the subject purposely obscure

Speaking of Dr Lopez conspiracy to poison the Queen Bacon refers to certain letters—

Written in a cipher *not of alphabet but of words* such as might if it were opened impart no vehement suspicion²

In the Second Book of *The Advancement of Learning* Bacon says

But there yet remains another use of Poesy Parabolical opposite to the former wherein it serves as I said for an *infoldment* for such things I mean the dignity whereof requires that *they should be seen as it were through a veil* that is when the secrets and mysteries of religion *policy* and philosophy are involved in fables or parables³

Note here the significant use of the word *infoldment*

And in this connection I quote the following from the *Valerius Terminus*

That the discretion anciently observed though by the precedent of many vain persons and deceivers abused of publishing part and *reserving part to a private succession* and publishing in such a manner whereby it may not be *to the taste or capacity of all* but shall as it were *since it is admitted his reader is not to be laid aside* both for the avoiding of abuse in the excluded and the strengthening of affection in the admitted⁴

¹ Spedding *L f a d W k v l p 5* *L f d W k v l p 8*
Ad t f L g v l p 6 *D 1 g t v l p 44*
D 4 g t n p 8

And again

To ascend further by scale I do forbear, partly because it would draw on the example to an over-great length, but chiefly because it would open that which *in this work I determine to reserve*¹

And again he says

And as Alexander Borgia was wont to try of the expedition of the French for Naples, that they came with chalk in their hands, to mark up their lodgings, and not with weapons to fight, so I like better that entry of truth which cometh perceptibly with chalk, *to mark up those minds which are capable to lodge and harbor it*, than that which cometh with pugnacity and contention

And again he says, in the same work

Another diversity of method there is [he is speaking of the different methods of "tradition," i. e., of communicating and *transmitting knowledge*], which hath some affinity with the former, *used in some cases by the discretion of the ancients*, but disgraced since by the imposture of many vain persons, who have made it as a false light for their counterfeit merchandises, and that is, *enigmatical and disclosed*. The pretense thereof [that is, of the enigmatical method] is to remove the vulgar capacities from being admitted to the secrets of knowledge, and *to reserve them to selected auditors, or wits of such sharpness as can pierce the veil*²

And he also says in the Second Book of the *De Augmentis*

Now, whether any mystic meaning be concealed beneath the fables of the ancient poets is a matter of some doubt. For my part, I am inclined to think a mystery is involved in no small number of them

Spedding says

The question is whether the reserve Bacon contemplated can be justly compared with that practiced by the alchemists and others, who concealed their discoveries as "treasures of which the value would be decreased if others were allowed to share it." It is true that in both of these extracts Bacon intimates an intention to reserve the communication of one part of his philosophy—"formula ipsa interpretationis et inventa per eandem"—to certain fit and chosen persons. . . . The fruits which he anticipated from his philosophy were not only intended for the benefit of all mankind, but *were to be gathered in another generation*³

Of course all this is expressed obscurely by Bacon, than whom no man was more capable of expressing it clearly, had he desired so to do. But, putting all these things together, I drew the inference that Bacon proposed to reserve some part of his teaching for another generation, for the benefit of mankind, that this was to be behind a veil, which keen wits might pierce, and he believed that the great writers of antiquity had, in like manner, buried certain mysteries in their works, the keys to which are now lost

¹ *De Augmentis*, chap. 2

² *Works*, Boston, vol. 1, p. 185

³ *Ibid*

And says Spedding

Thus I conceive that six out of the ten passages under consideration must be set aside as not bearing at all upon the question at issue. Of the four that remain two must be set aside in like manner because *though they directly allude to the practice of transmitting knowledge as a secret from hand to hand* they contain no evidence that Bacon approved of it.

And it is most remarkable that in the next chapter after that in which we find the lengthy discourse about ciphers already quoted Bacon proceeds to discuss 'the *Handing on of the Imp* or Method of Delivery to Posterity' and repeats himself again. He says there are two ways to transmit knowledge.

For both methods agree in aiming to separate the vulgar among the auditors from the select; but then they are opposed in this: that the former makes use of a way of delivery more open than the common; the latter (of which I am now going to speak) of *one more secret*. Let the one then be distinguished as the *Exoteric* method; the other as the *Acroamatic*; a distinction observed by the ancients principally in the publication of books; but which I transfer to the *method of delivery*. Indeed this acroamatic or enigmatical method was itself used among the ancients and employed with judgment and discretion. But in later times it has been disgraced by many who have made it a false and deceitful light to put forward their counterfeit merchandise. The intention of it however seems to be by *obscurity of delivery to exclude the vulgar* (that is the profane vulgar) from the secrets of knowledge and to admit those only who have either received the interpretation of the enigmas through the hands of the teachers or have wits of such sharpness and discernment as can pierce the veil.¹

Is it not significant that immediately after the discussion of ciphers in which he said that there were two kinds of writing 'either by the common alphabet or by a private and secret one' he should proceed to tell us that there are two ways of handing on the lamp to posterity, both of which exclude the vulgar but one of them is more secret than the other used formerly among the ancients [he has just given us an example in the Spartan *Scytale*]—an acroamatic or enigmatical method the veil of whose obscure delivery can only be penetrated by those who have been let into the secret or who have wits sharp enough to pierce it.

Delia Bacon says of the Elizabethan period

It was a time when the cipher in which one could write *omnia per omnia* was in request when even wheel ciphers and doubles were thought not unworthy of philosophic notice with philosophic secrets that opened down into the bottom of a tomb that opened into the Tower that opened on the scaffold and the block.²

D A g t b k

l l l p y f s l k l l y U f l d d p

L 1

Ben Jonson, in his *Epigrams*, says, speaking of the young statesmen of London

They all get Porta for the sundry ways
To write in cipher, and the several keys
To ope the character ¹

Porta was the famous Neapolitan, Johannes Baptista Porta. He died in 1615

Says W F C Wigston

It is difficult for us in this free age to understand all this For the necessity that arose for secrecy, and the intimacy of religion, politics and poetry cannot be fully grasped in an age where they have neither necessity nor interest to be in any way inter-related or inter-dependent ²

And that Bacon expected that in the future he would have an increase of fame or a justification of his life, seems to be intimated in the first draft of his will

I leave my memory to the next ages and foreign nations, and to my own countrymen after some time be passed

And in the last copy of his will he changes this phraseology, and says

For my name and memory I leave it to men's charitable speeches, and to foreign nations, and to the next ages

Did he omit the words in italics because they might be too significant?

He always looked over the heads of the generation in which he lived, and fastened his eyes upon posterity. He anticipated the great religious and political revolution which soon after his death swept over England. He believed that the world was on the eve of great civil convulsions, growing out of religious fanaticism, in which it was possible civilization might perish, despite the art of printing. He says

Nor is my resolution diminished by foreseeing the state of these times, a sort of declination and ruin of the learning which is now in use, for although I dread not the incursions of barbarians (unless, perhaps, the empire of Spain should strengthen itself, and oppress and debilitate others by arms, itself by the burden), yet from civil wars (which, on account of certain manners, not long ago introduced, seem to me about to visit many countries), and the malignity of sects, and from these compendiary artifices and cautions which have crept into the place of learning, no less a tempest seems to impend over letters and science. Nor can the shop of the typographer avail for these evils ³

¹ Epigram xcii, *The New City*

² *A New Story of Shak*, p. 193

³ *On the Interpretation of Nature*

What more natural than that he the cipher maker being the author of the plays should place in the plays a cipher story to be read when the tempest that was about to assail civilization had passed away—the plays surviving for they were, he tells us to live when marble and the gilded monuments of princes had perished—even to the general judgment. If he was right if the plays were indeed as imperishable as the verses of Homer they must necessarily be the subject of close study by generations of critics and commentators and sooner or later some one would ‘pierce the veil and read the acroamatic and enigmatical story infolded in them. Then would he be justified to the world by that internal narrative reflecting on kings princes prelates and peers and not to be published in his own day not to be uttered without serious penalties to his kinsfolk his family his very body in the grave. Then when his corpse was dust his blood extinct or diluted to nothingness in the course of generations then when all varieties of rank and state and profession and family were obliterated when his memory and name were as a sublimated spirit then in the next ages ‘when some time had been passed he would through the cipher narrative rise anew from the grave.

So the life that died with shame
Would live in death with glorious fame ¹

His eye says Montagu ‘pierced into future contingents

That can not be called improbable which has happened. If I had not fallen upon the cipher some one else would. It was a mere question of time with all time in which to answer it.

And this material and practical view sets aside that other and profounder conception in which the operations of the minds of men are but the shadowings of an eternal purpose and all history and all nature but the cunningly adjusted parts of a great external spiritual design.

CHAPTER II.

HOW I BECAME CERTAIN THERE WAS A CIPHER

"A book where men may read strange matters"

Macbeth 1, 5

IN the winter of 1878-9 I said to myself I will re-read the Shakespeare plays, not, as heretofore, for the delight which they would give me, but with my eyes directed singly to discover whether there is or is not in them any indication of a cipher

And I reasoned thus If there is a cipher in the plays, it will probably be in the form of a brief statement, that "I, Francis Bacon, of St Albans, son of Nicholas Bacon, Lord Keeper of the Great Seal of England, wrote these plays, which go by the name of William Shakespeare "

The things then to be on the look-out for, in my reading, were the words *Francis, Bacon, Nicholas, Bacon*, and such combinations of *Shake* and *speare*, or *Shakes* and *peer*, as would make the word *Shakespeare*

I possessed no Concordance at the time, or I might have saved myself much unnecessary trouble

The first thing that struck me was the occurrence in *The Merry Wives of Windsor*¹ of the word *Bacon* The whole scene is an intrusion into the play The play turns upon Sir John Falstaff's making love to two dames of Windsor at the same time, and the shames and humiliations he suffered therefrom And this scene has nothing whatever to do with the plot of the play Mistress Page, one of the Merry Wives, accompanied by her boy William, meets with Sir Hugh Evans, the Welsh parson and schoolmaster, old Dame Quickly being by, and Mistress Page tells the schoolmaster that her husband says the boy William "profits nothing at his book," and she requests him to "ask him some questions in his accidence" In the first place, it is something of a surprise to find the wife of a yeoman, or man of the middle class, who is able to

¹ Act IV, scene 1

tell whether or not the boy correctly answers the Latin questions put to him. But what in the name of all that is reasonable has the boy's proficiency in Latin to do with Sir John Falstaff's love making? And why take up a whole scene to introduce it? *The boy William nowhere appears in the play, except in that scene.* He is called up from the depths of the author's consciousness to recite a school lesson and he is dismissed at the end of it into nothingness never to appear again in this world. Is not this extraordinary?

We have also the older form of the play which is only half the size of the present and there is no *William* in it and no such scene. That first form was written to play and it has everything in it of action and plot necessary to make it a successful stage play and tradition tells us that it was successful. But what was this enlarged form of the play written for if the old form answered all the purposes of a *play*? And why insert in it this useless scene?

Richard Grant White calls it that very superfluous scene in *The Merry Wives of Windsor*. He acknowledges that it has nothing whatever to do with the plot.¹

Speaking of the contemporaries of Shakspeare Swinburne says

There is not one of them whom we can reasonably imagine capable of the patience and self respect which induced Shakspeare to re write the triumphantly popular parts of *Romeo* of *Falstaff* and of *Hamlet* with an eye to the literary perfection and performance of work which in its first outline had won the crowning suffrage of immediate and spectacular applause.²

But while these reasons might possibly account for the re writing of the parts of *Romeo* *Falstaff* and *Hamlet* there is no literary perfection about *The Merry Wives of Windsor* to explain the doubling of it in size. There is very little blank verse in the comedy and still less of anything that can aspire to be called poetry. Why then was it re written? And why when re written was this superfluous scene injected into it? That the reader may be the better able to judge of it I quote the scene entire just as it appears on pages 53 and 54 of the Folio of 1632.

ACTUS QUARTUS SCENA PRIMA

Enter Mistress Page Quickly William Evans

Mist Page Is he at *M. Ford's* already thinkst thou?

Q Sure he is by this or will be presently but truly he is very courageous about his throwing into the water *Mistress Ford* desires you to come sodainely

Gen of *Sh* 4 p 33

Thomas Middleton *Sh* 4 f

v 1 A 6 p 6

Mist Pag Ile be with her by and by Ile but bring my yong-man here to Schoole looke where his Master comes, 'tis a playing day I see, how now Sir Hugh, no Schoole to-day?

Eva No Master *Slender* is let the Boyes leave to play

Qui 'Blessing of his heart

Mist Pag Sir Hugh, my husband saies my sonne profits nothing in the world at his Booke I pray you aske him some questions in his Accidence

Eva Come hither *William*, hold up your head, come

Mist Pag Come-on, Sirha, hold up your head, answe're your Master, be not afraid

Eva *William*, how many numbers is in Nownes?

Will Two

Qui Truly, I thought there had bin one Number more, because they say od's-Nownes

Eva Peace, your tatlings What is (*Gamm*) *William*?

Will *Pulcher*

Qui Powlcats? There are fairer things than Powlcats, sure

Eva You are a very simplicity o'man I pray you pence What is (*Lapis*), *William*?

Will A Stone

Eva And what is a Stone (*William*?)

Will A Peeble

Eva No, it is *Lapis* I pray you remember in your praine

Will *Lapis*

Eva That is a good *William* what is he (*William*) that do's lend articles

Will Articles are borrowed of the Pronounes, and be thus declined *Singulariter nominativo hic, hac, hoc*

Eva *Nominativo* *hig, hag, hog* pray you marke *gentivo* *huus* Well, what is your *Accusative-case*?

Will *Accusativo* *hinc*

Eva I pray you have your remembrance (*childe*) *Accusativo* *hing, hang, nog*

Qui Hang-hog, is latten for Bacon, I warrant you

Eva Leave your prables (o'man) What is the *Focative case* (*William*?)

Will O, *Vocativo*, O

Eva Remember *William*, *Focative*, is *carct*

Qui And that's a good roote

Eva O'man, forbear

Mist Page Peace

Eva What is your *Gentive case* *plun all* (*William*?)

Will *Gentive case*?

Eva I

Will *Gentive* *horum, harum, horum*

Qui 'Vengeance of Ginyes case, fie on her, never name her (*childe*) if she be a whore

Eva For shame o'man

Qui You do ill to teach the childe such words, hee teaches him to *hic*, and to *hac*, which they'll do fast enough of themselves, and to call *horum*, fie upon you

Eva O'man, art thou Lunatics? Hast thou no understandings for thy Cases & the number of the Genders? Thou art as foolish Christian creatures, as I would desires

Mist Page Pre'thee hold thy peace

Eva Shew me now (*William*) some declensions of your Pronounes.

H H Forsooth I have forgot

E It is *Qui que quod* if you forget your *Quies* your *Ques* and your *Quod* you must be preeches Co your waies and play go

M Page He is a better scholler then I thought he was

E He is a good sprag memory Farewel *Miss Page*

Miss Page Adieu good Sir *Hugh* Get you home boy Come we stay too long *Exeunt*

I will ask the reader after a while, to recur to this scene and note the unusual the extraordinary way in which the words are bracketed and hyphenated

It is very evident that there is nothing in this scene which has the slightest relation to the play of *The Merry Wives* It is simply a schoolmaster who speaks broken English hearing a boy his lesson There is no wit in the scene and what attempts at wit there are seem to me very forced

It was written and inserted simply to enable the author to reiterate the name *William* eleven times and to bring in the word *Bacon* The whole scene is built up created constructed and forced into the play to find an opportunity to use the word *Bacon* without arousing suspicion

Hang hog is the Latin for *Bacon* says Dame Quickly and we know just where the pun came from I have already quoted the anecdote in a former chapter but I repeat it here It was inserted by the publisher of the third edition of the *Resuscitatio* 1671 together with fifteen other anecdotes

Sir Nicholas Bacon being appointed a judge for the northern circuit and having brought his trials that came before him to such a pass as the passing of sentence on malefactors he was by one of the malefactors mightily importuned to save his life which when nothing that he had said did avail he at length desired his mercy on account of kindred Prithce said my lord judge ho came that in? Why if it please you my lord your name is Bacon and mine is Hog and in all ages Hog and Bacon have been so near kindred that they are not to be separated Ay but replied Judge Bacon you and I cannot be kindred except you be hanged for Hog is not Bacon until it be well hanged

Here we have precisely the idea played upon by Dame Quickly

Hang hog is the Latin for Bacon says the old woman Hog is not Bacon until it be well hanged says Sir Nicholas

Here then we have not only a scene forced into the play to introduce a jest with the word *Bacon* in it but we find that jest connected with Sir Francis because it related to an incident in the life of his father

All this is most remarkable. But, having found *William* repeated eleven times, I asked myself, Where is the rest of the name, *Shakespeare*, if there is really a cipher here, and the recurrence of *William* and the occurrence of *Bacon* are not accidents? I soon found it.

On the same page and column on which the scene I have just quoted terminates, page 54, in the next scene, Mistress Page, speaking of Ford's jealousy, says

Why, woman, your husband is in his olde lines againe he so takes on yonder with my husband, so railes against all married iunkinde, so curses all *Lies* daughters of what complexion soever, and so buffettes himself on the forehead, crying *peerie-out*, *peerie-out*, that any madnesse I ever yet beheld, etc

Here we have the last part of Shakespeare's name, and we will see hereafter that, in the cipher rule, the hyphenated words are, at times, counted as two separate words. It seemed to me very unnatural that any jealous man would beat his *forehead* and tell *it* to *peer* out, or even tell his brain to peer out. Men usually employ their eyes for purposes of watchfulness. All that Ford needed was the evidence of his eyes to satisfy his jealousy. It was not a case of intellectual eyesight of the brain peering into some complicated mental puzzle. It seemed to me, again, as if this was *forced* into the text.

But where was the first part of Shakespeare's name? As the last syllable was *peerie*, the first syllable to give the full sound would have to be *shakes*, and not *shake*. I found it on the next page but one, page 56, in the sentence which describes the ghost of Herne the hunter, in the Windsor forest

Mist Page There is an old tale goes that Herne, the Hunter (sometime a keeper here in Windsor Forest),
Doth all the winter time, at still midnight,
Walk round about an Oake, with great rag'd horns,
And there he blasts the tree, and takes the cattle,
And makes milch-kine yield blood, and *shakes* a chain
In a most hideous and dreadful manner

I turned to the original *Merry Wives of Windsor*, which I find published in *Hazlitt's Shakespeare Library*, "as it hath bene divers times acted by the right Honorable my Lord Chamberlaines servants, both before her Maiestie, and elsewhere," and I found the original of this passage in the following crude and brief form

Oft have you heard since Horne, the hunter, dyed,
That women, to affright their little children,
Ses that he walks in shape of a great stagge

Here there is nothing of shakes & chain Neither is there any thing of the ' peere out, peere out in the other sentence The original is

Mrs Pare Mistress Ford why woman your husband is in his old vaine again hee s coming to search for your sweet heart but I am glad he is not here

Now as I had *William Shakes peere* and *Bacon* I said to myself Is there anything of Bacon s first name ?

There is no *Francis* in the play but we have *Frank* and *Francisco* In act II scene I Mistress Ford says to her husband

How now (sweet *Frank*) why art thou melancholy ?

Everywhere else in the play he appears as Master Ford as for instance his wife says

Mis Ford You use me well Master Ford do you ?

Is it not singular that when a *Frank* was needed to complete the name it should crop out in this unnecessary way once only and no more ?

Again the Host of the Tavern says speaking of the duel between Dr Caius and Sir Hugh Evans

To see thee fight to see thee foigne to see thee traverse to see thee here to see thee there to see thee pass thy puncto thy stock thy reverse thy distance thy montant Is he dead my Ethiopian ? Is he dead my *Francisco* ? Ha bully ! what says my Esculapius ? etc

As there is no *Francisco* present or anywhere in the play this is all rambling nonsense and the word is dragged in for a purpose

In the same way I observed *Francisco* to make its appearance in the enlarged edition of *Hamlet* while it did not occur in the original In the copy of 1603, ' as it hath been diverse times acted by His Highness servants in the Cittie of London the play opens thus

Enter Two Centinel

Their names are not given and their speeches are marked 1 and but in the copy of 1604 ' newly imprinted and enlarged to almost as much again as it was according to the true and perfect coppie we find

Enter Barnardo and Francisco two Centinels

And the scene opens thus

Bar Whose there ?

Fran Nay answer me Stand and unfold yourselfe

Bar Long live the king

Fran Barnardo

Ba Hee

Fran You come most carefully upon your hour

Ba 'Tis now struck twelve, get thee to bed, *Francisco*

And then Francisco disappears to his bed and never again reappears in the play, any more than William does in the *Merry Wives*, after he has recited that interesting Latin lesson. Now why were the sentinels named at all? There might be some excuse for giving Barnardo a cognomen, as he continues in the scene to converse with Horatio and Marcellus. But what importance was a name to the man who was instantly swallowed up in oblivion and the bed-clothes?

But it was in the first part of *King Henry IV* that I found the most startling proofs of the existence of a cipher.

In act II, scene I, we have a stable scene, with the two "carriers" and an hostler, it is night, or rather early morning—two o'clock—it is the morning of the Gadshill robbery, the carriers are feeding their horses and getting ready for the day's journey, and in the dialogue they speak as follows:

1 *Car* What Ostler, come away and be hanged, come away

2 *Car* I have a gammon of *Bacon*, and two razes of *Ginger*, to be delivered as far as Charing-crosse

This occurs on page 53 of the *Histories*, we have seen that the other word *Bacon* occurs on page 53 of the *Comedies*. As these are the only instances in which the word *Bacon* occurs alone and not hyphenated with any other word, in all these voluminous plays, occupying nearly a thousand pages, is it not remarkable that both should be found on the same numbered page?

We have the original of this robbery scene in another old play, entitled *The Famous Victories of Henry the Fifth*. In each case the men robbed were bearing money to the King's treasury, and in each case they called upon the Prince after the robbery for restitution. In the old play, *Dericke*, the carrier, who is robbed by the Prince's man, says

Oh, maisters, stay there, nay, let's never belie the man, for he hath not beaten and wounded me also, but he hath beaten and wounded my packe, and hath taken the *great raze of Ginger* that bouncing Bess should have had

But there is no bacon in *his* pack. That was added, as in the other instances, when the play was re-written, doubled in size, and the cipher inserted.

I said that Bacon in making any claim to the authorship of the plays would probably seek to identify himself (15 centuries might elapse before the discovery of the cipher) by giving the name of his father, the celebrated Sir Nicholas Queen Elizabeth's Lord Keeper and here in the same scene on page 53 appears his father's name

The chamberlain enters the stable also Gadshill the setter of the thieves as Poinc calls him that is the one who points the game for them The chamberlain says

Clam Good morrow Master Cads Hill it holds current that I told you yester night There's a Franklin in the wilde of Kent hath brought three hundred marks with him in gold I heard him tell it to one of his company last night at supper a kinde of auditor one that hath abundance of charge too (God knows what) they are up already and call for egges and butter They will away presently

G d Sirra if they meete not with S *Nicholas* Clarke Ile give thee this necke

Clam No Ile none of it I prithe thee keep that for the hangman for I know thou worshipst S *Nicholas* as truly as a man of fal hood may

First I would observe the unnecessary presence of the word *Kent* Why was the county from which the man came mentioned? Because Kent was the birthplace of Sir Nicholas Bacon and in any cipher narrative it was very natural to speak of Sir Nicholas Bacon born in Kent

But observe how Saint Nicholas is dragged in He is represented as the patron saint of thieves when in fact he was nothing of the kind Saint Anthony I believe is entitled to that honor But ingenious as Bacon was he could see no other way to get Nicholas into that stable scene and into the talk of thieves and carriers except by such an allusion as the foregoing and he made it even at the violation of the saintly attributes Saint Nicholas Bishop of Myra was born in Patara Lycia and died about 340 He is invoked as the patron of sailors merchants travelers and captives and the guardian of school boys girls and children He is the original of the Santa Klaus of the nursery

And in the same scene on the same column we have

If I hang old *Sir John* hangs with mee

This gives us the knightly prefix to Nicholas Bacon's name And it appeared to me there was something here about the Exchequer of the Commonwealth of England for all these words drop out in the same connection Only a few lines below the word

Nicholas, the word *Commonwealth* is twice dragged in in most absurd fashion

Describing the thieves, Gadshill says

And drink sooner than pray, and yet I lie, for they pray continually to their saint the *Commonwealth*, or rather not pray to her but prey on her, for they ride up and down on her, and make her their Bootes

Cham What, the *Commonwealth* their Bootes? Will she hold out water in — a foul way?

The complicated exigencies of the cipher compelled Bacon to talk nonsense. Who ever heard of a Saint Commonwealth? And who ever heard of converting a saint into boots to keep out water?

And on the next page we have the word *exchequer* twice repeated

Fal I will not bear mine own flesh so far afoot again for all the coin in thy father's *exchequer*

Again

Bardolph Case ye, case ye, on with your vizards, there's money of the King coming down the hill, 'tis going to the King's *exchequer*

Fal You lie, you rogue, 'tis going to the King's tavern

And a little further on we have

When I am King of *England*¹

And as the Court of Exchequer was formerly a court of equity, in the same scene we find that word

Fal If the Prince and Poynes be not two arrant cowards, there's no *equity* stirring

Here again the language is forced, this is not a natural expression

All this is in the second act of the play, and in the first act we have

As well as waiting in the *court*

O, rare I'll be a brave *judge*²

For obtaining of *suits*³

And then we have *master of the great seal*

Good-morrow, *Master* Gads-hill⁴

We'll but *seal*, and then to horse⁵

For they have *great charge*⁶

¹Act II, scene 4

²Ibid, II, 1

³1st Henry II, I, 2

⁴Ibid, III, 1

⁵Ibid, I, 2

⁶Ibid, I, 2

⁷Ibid, II, 1

All this is singular *Sir—Nicholas—Bacon—of Kent—Master of the—great—seal of the Commonwealth of England*

And again *Judge of the court of the exchequer—equity*

It is true that this might all be the result of accident But I go a step further

On the *next page* 54 and in the next scene I found the following extraordinary sentences

Enter Tricollors

Trav Come Neighbor the boy shall leade our Horses downe the hill Wee ll walk a foot awhile and ease our legges

Thieves Stay

Trav Iesu bless us

Falstaff Strike down with them cut the villains throats a whorson Caterpillars *Bacon* fed knaves they hate us youth downe with them fleece them

Trav O we are undone both we and ours for ever

Falstaff Hang ye gorbellied knaves are you undone? No ye fat Chuffes I would your store were here On *Bacons* on what ye knaves? Yong men must live you are Grand Iurers are ye? Wee ll iure ye i faith

Heere they rob them and binde them

Let us examine this

The word *Bacon* is an unusual word in literary work It describes, in its commonly accepted sense an humble article of food It occurs but four times in all these plays of Shakespeare viz

1 In *The Merry Wives of Windsor* in the instance I have given page 53 of the Comedies Hang hog is the Latin for *Bacon*

In the 1st *Henry IV* act 11 scene 1 a gammon of *Bacon* page 53 of the Histories

2 In these two instances last above given on page 54 of the Histories

So that out of four instances in the plays in which it is used this significant word is employed three times on two successive pages of the same play in the same act

I undertake to say that the reader cannot find in any work of prose or poetry not a biography of Bacon in that age or any subsequent age, where no reference was intended to be made to the man Bacon another such collocation of *Nicholas—Bacon—Bacon fed—Bacons* I challenge the skeptical to undertake the task

And why does Falstaff stop in the full tide of robbery to particularize the kind of food on which his victims feed? Who ever

heard, in all the annals of Newgate, of such superfluous and absurd abuse? Robbery is a work for hands, not tongues. And it is out of all nature that Falstaff, committing a crime the penalty of which was death, should stop to think of bacon, or greens, or beef-steak, or anything else of the kind.

Is it intended as a term of reproach? No, the bacon-fed man in that day was the well-fed man. I quote again from the famous *Victories of Henry V*

John, the cobbler, and Dericke, the carrier, converse, Dericke proposes to go and live with the cobbler. He says

I am none of these great slouching fellows that devour these great pieces of beefe and brewes, alas, a trifle serves me, a woodcocke, a chicken, or a capons legge, or any such little thing serves me

John A capon! Why, man, I cannot get a capon once a yeare, except it be at Christmas, at some other man's house, for we cobblers be glad of a dish of rootes

Falstaff might fling a term of reproach at his victims, but scarcely a term of compliment

But Falstaff calls the travelers *Bacons*! Think of it. If he had called them *hogs*, I could understand it, but to call them by the name of a piece of smoked meat! I can imagine a man calling another a bull, an ox, a beef, but never a tenderloin. Moreover, why should Falstaff say, "On, Bacons, on!" unless he was chasing the travelers away? But he was trying to detain them, to hold on to them, for the stage direction says "Here they rob them and binde them"

When I read that phrase, "On, Bacons, on!" I said to myself Beyond question there is a cipher in this play

And on the same page, in the same scene, I found

Falstaff I prithee, good Prince Hal, help me to my horse, good King's sonne

Here the last words were unnecessary. Falstaff's request was complete without it. But suppose it followed the word *Bacons* in the cipher then we would have *Sir Nicholas Bacon's son*

And on page 55, the next page of the Folio, I found the following

SCENA QUARTA

Enter Prince and Poines

Prin Ned, prithee come out of that fat room, and lend me thy hand to laugh a little

Poines Where hast been, Hall?

Prin With three or four logger heads amongst three or four score Hogs heads I have sounded the very base string of humility Sirra I am sworn brother to a leash of Drawers and can call them by their names as *Tom Dicke* and *Francis*

Why Tom, Dick and *Francis*? The common expression here alluded to is as every one knows 'Tom Dick and Harry' Why was *Harry* thrown out and *Francis* substituted? Why? Because the cipher required it because it gives us

Francis—Bacon—Nicholas—Bacon s—sonne

But this isn't all On the next page 56 we have a continuation of this conversation between the Prince and Poin and in it this occurs (I print it precisely as it stands in the Folio)

Prince But *Aed* to drive away time till *Filistuff* come I prythee do thou stand in some by roome while I question my puny Drawer to what end he gave me the Sugar and do never leave calling *Francis* that his tale to me may be nothing but Anon step aside and Ile shew thee a President

P 11 es Francis

Prince Thou art perfect

Poin Francis

Inter Duos

Fra 1 Anon anon sir look down into the Pomgarnet *Kalfe*

Prince Come hither *Francis*

Fran My Lord

Prin How long hast thou to serve *Francis*?

Fran Forsooth five year and a much as t —

Poin Francis

Fra 1 Anon anon sir

Prin Five years Berlady a long Lease for the clinking of *Peter* But *Francis* darest thou be so valiant as to play the coward with thy Indenture \ shew it a faire paire of heeles and run from it?

Fan O Lord sir Ile be sworne upon all the Books in England I could find in my heart

Poin Francis

Fra 1 Anon anon sir

Prin How old art thou *Francis*?

Fran Let me see about Michaelmas next I shalbe —

Poin Francis

Fran Anon sir pray you say a little my Lord

Prin Nay but harke you *Francis* for the sugar thou gavst me twas a peny worth was t not?

Fran O Lord sir I wish it had bene two

P 11 I will give thee for it a thousand pound Aske me when thou wilt and thou shalt have it

Poin Francis

Fan Anon anon

Prin Anon *Francis*? No *Francis* but to morrow *Francis* or *Francis* on thursday or indeed *Francis* when thou wilt But *Francis*

Fran My Lord

Prin Wilt thou rob this Leatherne Jerkin, Christill button, Not-pated, Arat ring, Puke stocking, Caddice quarter, Smooth tongue, Spanish pouch

Fran O Lord sir, who do you meane?

Prin Why then your browne Bastard is your onely drinke for look you, Francis, your white Cany is doublet will sulley In Barbary sir, it cannot come to so much

Fran What sir?

Poin Francis

Prin. Away you Rogue Dost thou heare them call?

What was the purpose of this nonsensical scene, which, as some one has said, is about on a par with the wit of a negro-minstrel show? What had it to do with the plot of the play? Nothing

But it enabled the author to bring in the name of *Francis* twenty times in less than a column. And observe how curiously the words *Francis* are printed five times it is given in italics and fifteen times in Roman type

And are not these twenty *Francises* on page 56 of the Histories, and the *Shakes* on page 56 of the Comedies, and the *poore* on page 54 of the Comedies, and the *Bacon-fad* and *Bacons* on page 54 of the Histories, and the *Bacon* on page 53 of the Comedies, and the *Nicholas* and *Bacon* on page 53 of the Histories, and the *William* eleven times repeated on page 53 of the Comedies, all linked together, and simply so many extended fingers pointing the attention of the sleepy-eyed world to the fact that there is something more here than appears on the surface? These are the indices, the exclamation points, that Bacon believed would, sooner or later, fall under the attention of some reader of the plays

But go a step farther. On page 67 of the same play in which all this *Nicholas-Bacon-Francis-Bacon-Bacons* is found, we find the name of Bacon's country-seat, *St Albans*

No point of the earth's surface was more closely identified with Francis Bacon than St Albans. It was his father's home, his mother's residence, the place where he spent his leisure, where probably he produced many of these very plays, the place from which he took his knightly title, Viscount St Albans, when he rose to greatness. I have shown how the name is peppered all over several of the plays, while there is no mention of Stratford-on-Avon from cover to cover of the volume. On page 67 we have Falstaff's celebrated description of his ragged company. It concludes as follows

There's not a Shirt and a halfe in all my company and the halfe Shirt is two Napkins tackt together and throwne over the shoulders like a Heralds coat without sleeves and the Shirt to say the truth stolne from my host of *S Albans* or the Ped Nose Inne keeper of Davintry But that's all one theyle finde Linnen enough on every Hedge

This might pass well enough so long as one's suspicions were not aroused as to the existence of a cipher But the critical would then ask Why *St Albans*? There were hundreds of little villages in England of equal magnitude Why should the man of Stratford who is supposed to have had no more connection with *St Albans* than he had with Harrow Barnet Chesham Watford Hatfield Amersham Stevenage or any other of the villages near *St Albans* why should *he* select the residence of Francis Bacon as the scene of the theft of the shirt?

But in *2d Henry VI*, act II scene 2 page 81 of the Folio we find *St Albans* again, under equally suspicious circumstances Prince Hal asks Bardolph Falstaff's servant where his master sups and what company he has

Prin Sup any women with him?

Page None my Lord but old Mistris Quick and M Doll Teare sheet

Prin What Pagan may that be?

Page A proper Gentlewoman Sir and a kinswoman of my Masters

Here we are asked to believe that Prince Hal the constant companion of Falstaff (for Falstaff and his men are called his continual followers), did not even know the name of the woman who held the relations to Falstaff which Doll Tearsheet sustained But we will see that this surprising ignorance was necessary for the question he was about to ask

Prin This Doll Teare sheet should be some Rode?

Poins I warrant you as common as the way betweene *S Albans* and London¹

We can see the process of construction going on before our very eyes and leading up to that word *St Albans* just as we saw the school boys lesson in *The Merry Wives* culminating in the word *Bacon*

The prince asks where Falstaff sups—who is with him? Doll Teare sheet Who is she? She must be some road—some common path? Yes as common as the way between *St Albans* and London

¹ *2d Henry VI*

Why St Albans? All roads in England lead to London Why not the road to York? Or to Stratford? Or to Warwick? Or to Coventry? Or to Kenilworth? Why, out of all the multitude of towns and cities of all sizes and degrees in England, does the writer again pick out the residence of the man who was *Francis Bacon Nicholas Bacon's sonne*, and whose name so mysteriously appears on pages 53, 54 and 56 of the Comedies and Histories?

There was another spot in England with which Francis Bacon was closely identified Gray's Inn, London Here he received his law education, here he was lecturer, or "double-reader," here he gave costly entertainments, masques and plays to the court, here he built his famous lodge, here he retired in his old age And this word, too a few pages from the *St Albans* I have just quoted appears in the play Speaking to his cousin Silence about Sir John Falstaff, Robert Shallow, justice of the peace, says

Shal The same Sir John, the very same I saw him break Scoggan's head at the Court-gate, when he was a crack not this high, and the very same day did I fight with one Sampson Stock-fish, a Fruiterer, behinde *Greys-Inn* ¹

As Shallow and his fight, and Sampson Stock-fish the fruiterer, and the whole play, were the work of the imagination and never had any real existence, why locate the battle, which has nothing to do with the play, or with Falstaff, or with anything else, behind Francis Bacon's law school? What had the man of Stratford to do with Gray's Inn, that he should thus drag it into his play, neck and heels, when there was not the slightest necessity for it?

And then again, right in this same scene, and a few lines prior to the words I have just quoted, I found another mysterious William who bobs up into the text of the play without the least particle of connection with the plot, and then settles down again forever under the waters of time, just as the boy William did in *The Merry Wives*

Silence and Shallow are cousins, Silence is in commission with Shallow as justice of the peace The scene opens with a conversation between them

Shallow By yea and nay, Sir, I dare say my cousin *William* is become a good Scholler, he is at Oxford still, is he not?

Silence Indeed, sir, to my cost

¹ *2d Henry IV*, iii, 2

What has this got to do with the play? Why should Shallow be so ignorant of the whereabouts of his cousin? Are there any other plays in the world where characters appear for an instant and disappear in this extraordinary fashion saying nothing and doing nothing but remaining like Chevy Chase in *Martin Chuzzlewit* perpetually out of sight around a corner?

But there are a great many other Williams that thus float for an instant before our eyes and vanish. In act v scene 1 of this same *2d Henry IV* we have three in the space of half a column. Shallow is talking to his man of all work Davy.

Shall. Davy Davy Davy let me see (Davy) let me see *William Cooke* bid him come hither.

Davy. And again sir shall we sow the head land with Wheate?

Shallow. With red Wheate Davy. But for *William Cooke* are there no young Pigeons?

Davy. Yes Sir.

William the Cook does not come hither. And a little further on Shallow again refers to him.

Shallow. Some pigeons Davy a couple of short legged Hennes a royst of Mutton and any pretty little tinc kickshawes tell *William Cooke*.

And so William Cook goes off the scene into oblivion.

And then there is another William.

Davy. Sir a new link to the bucket must needs be had. And sir do you mean to stop any of *William's* wages about the sack he lost the other day at Hinckley Fair?

And still a third William flashes upon us for an instant like a dissolving view.

Davy. I beseech you sir to countenance *William's* Visor of Wencot against Clement Perkes of the hill.

But Visor like the rest disappears in vacuum.

And in *As You Like It* another William comes in to go off again. He has no necessary coherence with the play the plot would proceed without him. He proposes to marry Audrey but the clown scares him off and after having fretted his brief five minutes on the stage he wishes the clown God rest you merry sir! and steps out into the darkness. He is a temporary fool and he answers no purpose save to bring in the word *William*.

Will Good even Audrey
Aud God ye good Even *William*
Clown Is thy name *William*?
Will *William*, sir
Clown A fair name Wast borne i' th Forrest here?
Will I, sir, I thank God

I found also that the combinations, *Shake* and *peare*, or *sphere*, or *Shakes* and *peer*, or *spur*, or *space*, occur in all the plays. The word *Shake* or *Shakes* is found in every play in the Folio, and in *Pericles*, which was not printed in the Folio

In many cases the word *Shake* or *Shakes* is evidently forced into the text

In *All's Well that Ends Well* we have

Clown Marry you are the wiser man for many a man's tongue *shakes* out his master's undoing ¹

Again

But I must *shake* fair weather ²

Again

And like the tyrannous breathing of the north
Shakes all our buds from growing ³

Again

First, Marcus Brutus, will I *shake* with you ⁴

Again

Servant If you did wear a beard upon your chin
 I'd *shake* it in this quarrel

And, again, the voluble old nurse in *Romco and Juliet* refers to an earthquake that occurred when she was weaning Juliet

When it did taste the wormwood on the nipple
 Of my dug, and felt it bitter, pretty fool!
 To see it tetchy and fall out with the dug
Shake, quoth the dove-house ⁵

And observe how singularly, in such a master of rhythm and language, the word *shake* is forced into this speech of Hamlet, when he is swearing Horatio and Marcellus

As I, perchance, hereafter may think meet
 To put an antic disposition on—
 That you, at such times seeing me, never shall
 With arms encumber'd thus, or thus head *shake*,
 Or by pronouncing of some doubtful phrase, etc ⁶

¹ Act II, scene 4

² *2d Henry VI*, v 1

³ *Cymbeline*, I, 4

⁴ *Julius Cæsar*, III, 1

⁵ *Romco and Juliet*, I, 3

⁶ *Hamlet*, I, 5

In the *2d Henry IV*, when the swaggering Pistol is below and asks to come up Dame Quickly protests against it but Falstaff reassures her that he is not a swaggerer but a cheater

Cheater call you him? I will bar no honest man my house nor no cheater but I do not love swaggering I am the worse when one says swagger Feele masters how I *shake*

And this is the same Dame Quickly who a little before in the same play threatens to throw the ponderous Falstaff into the channel, and who "cares nothing for his thrust if she 'can but close with him' Any one can see that her act in turning to Falstaff and the servant, and asking them to feel how she shakes is forced and unreasonable

Clifford says to Cade's followers

Who loves the king and will embrace his pardon
Fling up his cap and cry — God save his majesty
Who hateth him and honors not his father
Henry the Fifth that made all France to quake
Shake he his weapon at us and pass by ¹

Is not this a forced and unnatural expression? Would it not have been sufficient to have taken the affirmative vote on the question or if he put the negative to have required some more natural sign?

And again Iago says of poor Cassio after he has made him drunk

I fear the trust Othello puts in him
On some odd time of his infirmity
Will *shake* this island ²

And when we turn to the last syllable of Shakespeare's name we find evidence that it too is forced into the text

In *1st Henry IV* facing that page 53 which we have found so pregnant these lines stand out as if in connection with the *Bacon* and the *Nicholas Bacon* opposite them

If I cease cousin say no more
And now I will *unlock* a secret book
And to your quick conceiving discontents
I'll read you matter deep and dangerous
As full of peril and adventurous spirit
As to o'erwalk a current roaring loud
On the unsteadfast footing of a *Spear*

As a spear did not usually exceed ten feet in length, we are forced to ask ourselves, What kind of a stream could that have been which it was used to bridge? One could more readily leap it by the aid of the spear than cross on such a frail and bending structure.

Again, after Falstaff has been exposed by Prince Hal and Poins, in his prodigious lying about the battle which he pretended to have fought, to retain the plunder they had taken from the travelers, his knavish followers, Peto and Bardolph, as soon as his back was turned, proceed to testify against him

Prin Tell me now in earnest how came Falstaff's sword so hacked?

Peto Why he hacked it with his dagger, and said he would swear truth out of England but he would make you believe it was done in fight, and persuaded us to do the like

Bard Yea, and to tickle our noses with *spear*-grass, to make them bleed, and then to beslobber our garments with it

This is ingenious, but would not blades of grass have done as well without particularizing the species of grass?

Again, in *2d Henry VI*, York says, speaking to the King, of himself and the crown

That gold must round engirt these brows of mine,
Whose smile and power, like to Achilles' *spear*,
Is able with the change to kill and cure ¹

This comparison of a man to a spear, and a medicinal spear at that, is not natural

I had observed that the word *beacon* in that day was pronounced the same as *bacon*. This is shown in an anagram quoted by Judge Holmes, from a volume of poems of the same Sir John Davies to whom Bacon wrote the letter already quoted, in which he referred to himself as a *concealed* poet

To the Right Honorable Sir Francis Bacon, Knight, Lord High Chancellor of England

Anagr^m } Beacone
 } Beacon

Thy virtuous Name and Office joyne with Fate,
To make thee the bright Beacon of the state

In fact, it is well known that the English of Shakespeare's day was spoken as the peasants of Ireland now speak that tongue Elizabeth's court were delighted to hear that

A *baste* without *discoarse* of *rayson*
Would have *morned* longer

¹ Act v, scene 1

The Irish obtained the English tongue just as the aristocracy of that age spoke it and with the conservatism of a province retained it unchanged and so it happens that the despised *brogue* of the sister island represents to day like a living fossil the classic speech of England's greatest era

The spelling of the Folio of 1616 gives us the pronunciation of a great many words I note a few

Ugly is spelled *oughly* *hoard* is spelled *hoord* *retreat* is spelled *retrait* *aboard* is spelled *aboord* *murderer* is spelled *murtherer* *second* is spelled *sucond* *earth* is spelled *earthe* *giant* is spelled *graunt*

As a rule the *e* had the *a* sound thus *beacon* became *bacon* and even *beckon* had the same sound and both were used in the cipher as the equivalent for *Bacon* Here I think the words in *Hamlet* —

It *becko* is you to go away with it²—

are the sequel to *Francisco*

And again

Iago *leek* *ons* me¹

In *Troilus and Cressida* we have

The word of peace is surety
Surety secure but modest doubt is called
The *leacon* of the wise the tent that earches
To the bottom of the worst¹¹

This is very forced *Modest* doubt becomes a blazing signal fire and this again becomes a probe to search a wound¹ And this in a master of expression who never lacked words to set forth his real meaning

In *Lear* Kent speaks of the sun as

The *beacon* to this under globe

The commentators could not understand that the part of the earth on which the sun shone could be 'the under globe' and so they inserted in the margin looking up to the moon The necessities of the cipher constrained the sentence

In a great many instances the word *Bacon* seems to have been made by combining *Bay* with *con*, or *can* which in that day was pro

i H y H
T m f t
l b d

²*Out* *u* *v*

l b d
R h a d H
l b d v 3

v c

T l

l b d
i H y H v
H m l t 3
d C d 3

nounced with the broad sound like *con*, as it is even yet in England and parts of America

In such a desperate *lay*, of death ¹
 The other day a *lay* courser ²
 To ride on a *lay* trotting horse ³
 I'd give *bay* cartul ⁴

He seems to have been fond of the bay color in a horse

Why, it hath *bay* windows ⁵
 The *bay*-trees all are withered ⁶
 Brutus, *bay* me not ⁷

And then we have

Ba pueritia, with horn added *Ba* ⁸
 Proof will make me cry *ba* ⁹

And when we come to the *con*, it is still more forced

Thy horse will sooner *con* an oration ¹⁰

The cipher pressed him hard when he wrote such a sentence as this. It is not the horse will deliver an oration, or the horse will study an oration, but the horse will *con* it

And again

But I *con* him no thanks for it ¹¹
 Yet, thanks, I must you *con* ¹²

This is sheer nonsense

Then several curious facts presented themselves. We seem to have many references in a cipher narrative to different plays and poems. I have already called attention to that instance of the word *Adoms*,

Thy promises are like *Adoms'* gardens,¹³—

and the difficulty the commentators had to discover what it meant. In the same play, in the same act, scene 2, I found the word *Venus*

Bright star of *Venus*, fallen down

This gives us the two words of the name of the poem of *Venus and Adoms*, the "first heir of the poet's invention"

¹ *Richard III*, iv, 2

² *Timon of Athens*, i, 2

³ *Lea*, iii, 4

⁴ *All's Well that Ends Well*, ii, 3

⁵ *Twelfth Night*, iv, 2

⁶ *Richard II*, ii, 4

⁷ *Julius Caesar*, iv, 3

⁸ *Love's Labor Lost*, v, 1

⁹ *Two Gentlemen of Verona*, i, 1

¹⁰ *Troilus and Cressida*, ii, 1

¹¹ *All's Well that Ends Well*, iv, 3

¹² *Timon of Athens*, iv, 3

¹³ *1st Henry VI*, i, 6

In *Titus Andronicus* we have all the words necessary to construct the name of his second poem *The Rape of Lucretia*

The words of the name of Marlowe's play *Dido, Queen of Carthage* all appear in *The Merchant of Venice*

The name of Marlowe's play *Doctor Faustus* appears in *The Merry Wives of Windsor*, Faustus being in the possessive case Doctor Faustus's

The name of Marlowe's great play *Tamburlaine* appears in *The Merry Wives of Windsor* very ingeniously concealed The Welshman says in his broken English

The tevil and his tam²

Again

What wouldst thou have boor?⁴

And it is to be observed that this word *boor* occurs nowhere else in the plays neither does *tam* The word *boors* in the plural is found once, and once only in *The Winter's Tale* but even that would not make the second syllable of *Tamburlaine*

The last syllable was probably formed by a combination of *lay* and *in*

When the court lay at Windsor⁶

The *ins* of course are numerous in the play

Richard Simpson in his valuable work *The School of Shakspeare* has an interesting discussion upon the play of *Histrionastix* which he supposes to be written by Marston In it the author introduces *Troilus and Cressida* and Troilus makes a burlesque speech in which this line occurs

And when he shakes his furious spear

This Mr Simpson believes to be an allusion to Shakespeare And strange to say while Shakespeare seems to be alluded to in the *Histrionastix* in this burlesque *Troilus and Cressida* in the real *Troilus and Cressida* the *Histrionastix* is plainly referred to While Marston mocks Shakespeare in his play the real Shakespeare probably tells in cipher something significant about the *Histrionastix* in his play for it is conceded that there was a battle of wits at this time participated in by Jonson, Marston and others

A t n nd
Ib d s

M y B v s Ib d
A t v Ib d
Vol p 3

In *Troilus and Cressida* the word *try* occurs only once

Let me go and *try* ¹

The first part of this word *Histrionastix* could be easily constructed of *his-try-o*. The *his* and *o* occur repeatedly

O when degree is shaken

The last part of the word *mastix* is given as *mastick*

Speak, Prince of Ithaca, and be't of less expect
That matter needless, of importless burden,
Divide thy lips, than we are confident,
When rank Thersites opens his *mastick* jaw,
We shall hear music, wit and oracle ²

In the first place "the rank Thersites" has no place here. He is not in the scene. The debate is between Ulysses and Agamemnon. Ulysses asks Agamemnon to "hear what Ulysses speaks," and Agamemnon replies as above. But what is "mastick"? There is no such word in the language. It is printed in the Folio with a capital initial, "as marking something emphatic," says Knight. In some editions the word had been changed into *mastix*, simply because the commentators did not know what it meant. But both Simpson and Knight, although they had no idea of a cipher, thought that it was an allusion to the play of *Histrionastix*.

The Massacie of Paris, another of Marlowe's plays, may be alluded to in the *1st Henry VI*

The general wreck and *massacie* ³

This word is found only in three of the Plays, and in two of these the word *Paris* occurs. In *1st Henry VI* it occurs in the same scene with *massacie*

Orleans, *Paris*, Guysors, Poictiers ⁴

In *Richard III* we have

Destruction, blood and *massacie* ⁵

In the same play we have

Crowned in *Paris* ⁶

George Peele's play, *The Arraignement of Paris*, seems to be referred to in *Hamlet*

Our person to *arraign* in ear and ear ⁷

¹ *Troilus and Cressida*, III, 2

² *Ibid*, I, 1

³ *Ibid*, I, 3

⁴ *1st Henry VI*, I, 1

⁵ *Ibid*, II

⁶ *Richard III*, II, 4

⁷ *Ibid*, II, 3

⁸ *Hamlet*, IV, 5

Will he tell us what this show *meant* ¹

First what *Danskens* are in *Paris* ²

This is the only time the word *Paris* is used in *Hamlet*

Ben Jonson's play of *Cynthia's Revels* seems to be referred to in *Romeo and Juliet* and in *Pericles*. It is remarkable that *Cynthia* appears only twice in the Plays and each time in the same play we find the word *Revels*

The pale reflex of *Cynthia's* brow ³

With this night's *revels* ⁴

This is the only occasion *revels* appears in *Romeo and Juliet*
In *Pericles* we have

By the eye of *Cynthia* hath ⁵

And again

Which looks for other *revels* ⁶

This is the only time the word *revels* appears in *Pericles*

Marlowe wrote the poem of *Hero and Leander*. In the Shakespeare Plays *Leander* occurs in but three plays *The Two Gentlemen of Verona*, *Much Ado About Nothing* and *As You Like It* and in each of these plays the name of *Hero* occurs and only once in any other play to wit *Romeo and Juliet* ¹. This is certainly remarkable that out of all the Plays *Leander* should occur in but three and *Hero* in but four and in three out of four it matches *Leander*

In *The Two Gentlemen of Verona* we have

Scale another *Hero's* tower ²

And again

Young *Leander* ³

In *Much Ado* we have

It is proved my lady *Hero* ⁴

And again

Leander the good swimmer ⁵

In *As You Like It* we have

Though *Hero* had turned nun ⁶

And again

Leander he would have lived ⁷

In the last four instances the words occur in the same act and scene

H I I

Ib d

R m nd J I I 5

Ib d i 4

⁶ *Per l 4*

Ib d 3

Tw G II f I

Ib d

M I Ad Ab t A II g v

¹ *Ib d*

A I L k II v

Ib d

Marlowe also translated the *Elegies* of Ovid, and we find the words *translate*, *Eligius*, *Ovid*, all in *As You Like It*

Make thee away, *translate* thy life ¹

And *elegies* on brambles ²

Honest *Ovid* ³

And in *Love's Labor Lost* we have again *translation* and *Ovidius*

A *translation* of hypocrisy ⁴

Ovidius Naso was the man ⁵

This is the only time *translation* and *Ovidius* occur in the entire Shakespeare Plays, and, strange to say, we find them in the same play ⁶

The words *Edward the Second*, another of Marlowe's plays, appear in *The Merry Wives of Windsor*, *Henry VIII*, *Richard II*, *2d Henry IV*, *1st Henry VI*, etc

It thus appears that we find embalmed in the Shakespeare Plays the names of every one of Marlowe's plays or poems except *The Jew of Malta*, and even in this instance the name of the principal character of the play, the bloody and murderous Jew, Barabbas, is found in *The Merchant of Venice*, and the words *Jew* and *malt* (combined by a hyphen with "malt-worms") occur in *1st Henry IV*. It would need but an *a* to complete the name. And both the *Jew* and the *malt* are found in the same act

The full name of Christopher Marlowe appears in *The Taming of the Shrew*. Thus

Christopher Sly ⁶

I did not bid you *mar* it ⁷

A *low*, submissive reverence ⁸

In none of the other plays is such a combination found, for the word *Christopher* occurs in no other play

The combination *Mar* and *low* appears in *The Tempest*, *The Two Gentlemen of Verona* and *The Winter's Tale*, while *Mar* and *lo* will be found in several others

The name of Bacon's beautiful home at St Albans *Gorhamsbury*—appears in *Romeo and Juliet*, thus

In blood, all in *gore* blood ⁹

A man to bow in the *hams* ¹⁰

And badest me *bury* love ¹¹

¹ *As You Like It*, v, 1

² *Ibid*, iii, 3

³ *Ibid*, iii, 2

⁴ *Love's Labor Lost*, v, 2

⁵ *Ibid*, iv, 2

⁶ *Taming of the Shrew*, Induction

⁷ *Ibid*, iv, 3

⁸ *Ibid*, Induction

⁹ Act iii, scene 2

¹⁰ Act ii, scene 4

¹¹ Act ii scene 3

In *Hamlet* we have the name of Bacon's dear friend *Bettenham* pronounced *Battanhām*, to whom he erected a monument at Gray's Inn

To *batten* on this moor¹
Together with most wea¹ *hams*²

I observed also the name *Rauley* (the name of his chaplain) in *Henry V*

Their children *rauly* left³—

while the combination *Sir Walter Raleigh* thus appears in *Richard III*

*Sir Walter Herbert*⁴
The air is *Raw* and cold
A book of prayers on their pillow *lay*⁵

And again in *Troilus and Cressida* thus

Cold palsies *raw* eyes⁷
Drink up the *tees* and dregs⁸

While the combination *raw* and *lay* is found in *The Merry Wives of Windsor* *Love's Labor Lost* and five other plays

The name of Bacon's uncle *Burleigh* is found in

The *burly* boned clown⁹
Now the hurly *burly* s done¹⁰
The news of hurly *burly* innovation¹¹

I observed another curious fact, that the name of the play *Measure for Measure* seemed to be very often referred to in the dramas and in many cases the word ran in couples. Thus the word *measure* appears in the *Merry Wives of Windsor* only twice

To *measure* our weapons¹²
To guide our *measure* round about¹³

In *Twelfth Night* it likewise appears only twice

In a good tripping *measure*¹⁴
After a passy *measure*¹⁵

In *Measure for Measure* itself the play seems to be referred to in the cipher narrative thus

No sinister *measure*¹⁶
And *measure* still for *measu* c¹⁷

¹ A t ene 4

Act s e

A t

⁴ Act v sce 3—A t iv sce 5

A t v n 3

Act v sce 3

Act v sc

A t v sce e

2d II y VI

Macb th i

t H y IV v

A t cene 4

Act v s

A t v e

A t v e

A t i i

A t v en

In *The Winter's Tale* the word also occurs twice, and only twice

Measure me ¹

The *measure* of the court

In *The Comedy of Errors* it also appears twice only

Not *measure* her from hip to hip ²

Took *measure* of my body ³

In *Macbeth* we find the same dualism

Anon we'll drink a *n measure* ⁴

We will perform in *measure* ⁵

In *Troilus and Cressida* we have the same word twice

By *measure* of their observant toil ⁶

Fair denies in all fair *measure* ⁷

In *King Lear* also it appears in this double form

If you will *measure* your lubber's length ⁸

And every *measure* fail me ⁹

In *Othello* we have it again twice, the last time in the possessive case, as if he was speaking of *Measure* for *Measure's* success, thus

Would fain have a *measure* to the health ¹⁰

Nor for *measures* of lawn ¹¹

If the reader will examine the subject he will find that the word *measure* runs in couples all through the other plays. It is either matched with itself in the same play, as in *As You Like It*, where it occurs in three couples, in *Love's Labor Lost*, where there are also three couples, in *Richard II*, where there are two couples, in *3rd Henry VI*, where there are also two couples, and in *Antony and Cleopatra*, where there are also two couples, or it is found in the end of one play, matching with the same word in the beginning of the next play in the Folio, for the cipher narrative is oftentimes continuous from play to play.

The name of the plays now generally attributed to Shakespeare, the first and second parts of *The Contention of the Houses of York and Lancaster*, is found in the *1st* and *2d Henry IV*, thus

¹ Act II, scene 1

² Act IV, scene 3

³ Act III, scene 2

⁴ Act IV, scene 3

⁵ Act III, scene 4

⁶ Act V, scene 7

⁷ Act I, scene 3

⁸ Act III, scene 1

⁹ Act I, scene 4

¹⁰ Act IV, scene 7

¹¹ Act II, scene 3

¹² Act IV, scene 3

In the very heat
And pride of their *contention* ¹
And dialls the signs of leaping *houses* ²
As oft as *Lancaster* doth speak ³
His uncle *York* ⁴

The name reappears abbreviated in the beginning of *1st Henry IV*

The times are wild *Contention* like a horse ⁵
Between the royal field of Shrewsbury ⁶
The gentle archbishop of *York* is up ⁷
Under the conduct of young *Lancaster* ⁸

And the entire name as it appears upon the title page of the original quarto is given in *3d Henry VI*, "*The Contention of the two Famous Houses of York and Lancaster*" Thus

No quarrel but a slight *contention* ⁹
Would buy *two* hours life ¹⁰
Were he as *famous* and as bold ¹¹
The colors of our striving *houses* ¹²
Strengthening mis proud *York* ¹
O *Lancaster* I fear thy overthrow ¹⁴

The word *contention* is an unusual one and appears in but four other plays viz *Henry V Troilus and Cressida Cymbeline* and *Othello* and in each case I think it has reference in cipher to the play of *The Contention of York and Lancaster* one of the earliest of the author's writings It is not found at all in thirty of the plays

And how strained and unnatural is the use of this word *contention*? It is plainly dragged into the text As thus

Contention (like a horse
Full of high feeding) madly hath broke loose ¹
And let the world no longer be a stage
To feed *contention* in a lingering act

The genius of the author drags a thread of sense through these sentences but it is exceedingly attenuated and gossamery

The name of Bacon's early philosophical work *The Masculine Birth of Time* appears in three of the plays The word *masculine*

Act		Act	ce	Act	
Act	n	Act	e	Act	s 5
Act	cen	Act	e	Act	c 6
Act	ee 3	Act	e	Act	6
Act	ce 1	Act	n 6	2d H y IV 1	

is an unusual word in poetry, it occurs but three times in the entire Folio, and each time the words *both* and *time* accompany it, either in the same scene or close at hand. For instance, in *Twelfth Night*, in act v, in the same scene (scene 1), we have all three of the words, *masculine*, *both*, *time*. In *1st Henry VI*, *masculine* is in act II, scene 1, while *both* and *time* occur in act II, scene IV. In *Titulus and Cressida* they appear in act v, scene 1, and act IV, scene 4.

The Advancement of Learning, the name of one of Bacon's great works, is found in *The Tempest*, *2d Henry IV* and *Hamlet*. The words *Scaling Ladders of the Intelligence* are all found in *Coriolanus*.

With these and many other similar observations, I became satisfied that there was a cipher narrative interwoven into the body and texture of the plays. Any one of the instances I have given would by itself have proved nothing, but the multitude of such curious coincidences was cumulative and convincing.

Granted there was a cipher, how was I to find it?

CHAPTER III

A VAIN SEARCH IN THE COMMON EDITIONS

He apprehends a world of figures here
But not the form of what he should attend

1st H. 2 IV 3

IF there was a cipher in the Plays written by Francis Bacon why should it not be Bacon's cipher, to wit a cipher of words infolded in other words 'the writing infolding holding a quintuple proportion to the writing infolded ?

And if I was to find it out, why not begin on those words, *Francis Bacon, Nicholas, Bacon's son* in the *1st Henry IV* act 11?

I did so using an ordinary edition of the Plays For days and weeks and months I toiled over those pages I tried in every possible way to establish some arithmetical relation between these significant words It was all in vain I tried all the words on page 53 on page 54 on page 55 I took every fifth word every tenth word every twentieth word every fiftieth word every hundredth word But still the result was incoherent nonsense I counted from the top of the pages down from the bottom up from the beginning of acts and scenes and from the ends of acts and scenes across the pages and hop skip and jump in every direction still it produced nothing but dire nonsense

Since it was announced in the daily press of the United States that I claimed to have discovered a cipher in the Shakespeare Plays there have been some who have declared that it was easy enough to make any kind of a sentence out of any work I grant that if no respect is paid to arithmetical rules this can easily be done If the decipherer is allowed to select the words he needs at random wherever he finds them he can make as Bacon says anything out of anything he could prove in this way that the Apostle Paul wrote Cicero's orations But I insist that wherever any arithmetical proportion is preserved between the words selected it is impossible to find five words that will cohere in

sense, grammar or rhetoric, in fact, it is very rarely that three can be found to agree together in proper order

To prove this, let me take this very page 53 of *1st Henry IV*, on which *Nicholas Bacon* is found, and try the tenth, twentieth, fiftieth and hundredth words

The tenth words are

To, it, bids, a, can, and, found, how, looks, on, I,—ripe, loc, once, beare, we, thrive, short, Heigh, etc

The twentieth words are

It, a, and, how, on, ripe, once, we, short, hanged, Tom, of, give, since, in, in, a, away, etc.

The fiftieth words are

Can, on, beare, hanged, as, in, your, never, I,—go, picking, of, it, me, mad, pray, etc

The hundredth words are

On, hanged, in, never, He, wild, if, then, etc

The liveliest imagination and the vastest ingenuity can make nothing of such sentences as these, twist them how you will. The presence of order, and the coherence of things in the visible universe, prove the Creator. The existence of a regular, rhetorical, grammatical, reasonable sentence, occurring at stated and unvarying intervals in the texture of a work, proves conclusively that some mind so prearranged it. The man who would believe otherwise has just cause of complaint against the God who so miserably equipped him for the duties of life. He would be ready to believe, as Bacon himself has said, and as I have quoted elsewhere, that you could write the separate letters of the alphabet on a vast number of slips of paper, and then, by mixing and jumbling them together, they would accidentally assume the shape of Homer's *Iliad*!

A consecutive thought demonstrates a brain behind it

If this prove false,
The pillared firmament is rottenness,
And earth's base built on stubble

After many weary months of this self-imposed toil, trying every kind and combination of numbers that I could think of, I gave it up in despair. I did not for one instant doubt that there was a cipher in the Plays. I simply could not find it.

I wrote my books *Atlantis* and *Ragnarok* After these were off my hands my mind kept recurring to the problem of the cipher At length this thought came to me

The common editions of the plays have been doctored, altered corrected by the commentators What evidence have I that the words on these pages are in anything like their original order? The change of a word of a hyphen, would throw out the whole count

I must get a copy of the play as it was originally published I knew there were fac simile copies of the great Folio of 1623 I must procure one At first I bought a copy octavo form reduced, published by Chatto & Windus But I found the type was too small for the kind of work I proposed I at length, July 1, 188 , procured a *fac simile* copy, folio size, made by photo litho graphic process and, therefore an exact reproduction of type pages punctuation and everything else It is one of those ' executed under the superintendence of H Staunton and published in 1866 by Day & Son, London

CHAPTER IV.

THE GREAT FOLIO EDITION OF 1623.

Look, Lucius, here's the book I sought for
Julius Caesar, 12, 3

IN 1623 Shakespeare had been dead seven years; Elizabeth had long before gone to her account; James was king; the Plays had ceased to appear more than twelve years before. In that time Bacon had mounted to the highest station in the kingdom. But a great tempest was arising—a tempest that was to sweep England, Ireland and Scotland, and bring mighty men to the surface; and its first wild gusts had hurled the great Lord Chancellor in shame and dishonor from his chair

In 1623 Bacon, amid the wreck of his fortune, was settling up his accounts with his own age and getting ready for posterity. He said, in a letter to Tobie Matthew

It is true my labors are most set to have those works, which I formerly published, as that of *Advancement of Learning*, that of *Henry VII*, that of the *Essays*, being retractate, and made more perfect, well translated into Latin by the help of some good pens, which forsake me not. For these modern languages will, at one time or another, play the bankrupt with books, and since I have lost much time with this age, I would be glad, as God shall give me leave, to recover it with posterity

After speaking, in a letter to the Bishop of Winchester, of the examples afforded him by Demosthenes, Cicero and Seneca, in the times of their banishment, he proceeds

These examples confirmed me much in a resolution, whereunto I was otherwise inclined, to spend my time wholly in writing, and to put forth that poor talent, or half talent, or what it is, that God has given me, not, as heretofore, to particular exchanges, but to banks or mounts of perpetuity, which will not break

The *De Augmentis* was published at the same time, in the same year, as the Folio, and in it, as I have shown, is contained the chapter on ciphers, and a description of that best of all ciphers *omnia per omnia*, where one writing is infolded in another. Thus the cipher narrative and the key to it went out together in the same year

The *Novum Organum* was published, incomplete, in the autumn of 1633, and he gave as a reason for sending it forth unfinished that he numbered his days and would have it saved

In the same way he desired to save *Macbeth*, *Julius Cæsar*, *Henry VIII*, *Cymbeline*, *The Winter's Tale*, etc., from the oblivion that would fall upon them unless he published them for the man in whose name they were to be given out had taken no steps to secure their rescue from the waters of Lethe

And he speaks of them, as I take it, enigmatically in the following

As for my *Essays* and some other particulars of that nature I count them but as the recreation of my other studies and in that sort I propose to continue them though I am not ignorant that those kind of writings would with less pains and embracement perhaps yield more luster and reputation to my name than those other which I have in hand But I count the use that a man should seek of the publishing of his own writings before his death to be but an untimely anticipation of that which is proper to follow a man not to go along with him¹

We have seen him describing poetry as a recreation, as some thing that "slipped from one like gum from the tree and we have seen him, in his letters to Tobie Matthew, referring to certain "works of his recreation, which no one was to be allowed to copy, and to unnamed "works of the alphabet And now he says that he proposes to publish these works and "continue them down to posterity And he believes that these works would yield more luster and reputation to his name than those which he has in hand, to wit, his philosophical and prose works Surely the *Essays* and the acknowledged fragments he left behind would not yield more "luster and reputation than the *Novum Organum* and the *De Augmentis* He must refer, then, to some great works And how purposely obscure is that last sentence!

I count the use that a man should seek of the publishing of his own writings before his death to be but an untimely anticipation of that which is proper to follow a man not to go along with him

He is taking the utmost pains to publish his writings before his death remembering his days and that they must be saved and yet he tells us that this is an untimely anticipation of what must follow him That is if the works are not published they will be lost and it is better they should be lost and then the glory of

¹ Lette t th B sh p f W nchester

them will follow the author's death! Bacon is never obscure unless he intends to be so. And in this I think he means as follows

. As for my Essays and the Shakespeare Plays, I will continue them—preserve them for posterity. I am aware that those plays would give more luster and reputation to my name, if I acknowledged them, than my philosophical writings, but I think there is a certain glory which should follow a man, by rising up long after his death, rather than accompany him by being published in his own name before his death

If he does not hint at this, what does he mean? Surely there is no great distinction between a man publishing his writings a year before his death, and having his executors publish them a year after his death, and why should the one be an "untimely anticipation of the other"? And just about this period Bacon writes to Sir Tobie that "it is time to put the alphabet in a frame," and we will see that the cipher depends on the paging of the great Folio, and the paging is as a frame to the text

And side by side with the *Novum Organum* and the *De Augmentis*, mighty pillars of his glory, appears, at the same time, this noble Folio, which, as Collier says, "*does credit to the age*, even as a specimen of typography"¹

And at the same time Lord Bacon sends some "great and noble token" to Sir Tobie Matthew, and Sir Tobie does not dare to name the work in his letter of thanks, but, in the obscure way common to the correspondence of these men, says "The most prodigious wit that ever I knew, of my nation and of this side of the sea, is of your lordship's name, though he be known by another" That is to say, Sir Tobie, writing probably from Madrid, says "Your lordship is the first of wits you are the greatest wit I have ever known, either in England, 'my nation,' or Europe, 'on this side of the sea,' though you have disguised your greatness under an assumed name"

And "a great and noble token," indeed, is this Folio. The world has never seen, will never see such another. It is more lustrous than those other immortal books, the *Novum Organum* and the *De Augmentis*, and its columnar light will shine through all the ages. It is another Homer—more vast, more civilized, more varied, more complicated, multiplied in all forms and powers a

¹ *English Dramatic Poetry*, vol. III, p. 313

thousand fold And no other name than Homer is worthy to be mentioned beside it

Collier says of the Folio

As a specimen of typography it is on the whole remarkably accurate and so desirous were the editors and printers of correctness that they introduced changes for the better even while the sheets were in progress through the press

Even to day it must be a subject of admiration Its ponderous size, its clear, large type, its careful punctuation, its substantial paper, its thousand pages, all testify that in its day it was a work of great cost and labor

I had read somewhere that it was very irregularly paged, and when I procured my *fac simile* copy I turned first to this point.

I found the volume was divided, as the index showed, into three divisions, Comedies Histories and Tragedies and that the paging followed these divisions commencing at page 1 in each instance This was not unreasonable or extraordinary In some cases there are errors of the printer, plainly discernible as such For instance page 153 of the Comedies is printed 151, but the next page is marked with the correct number, 154 page 59 of the Comedies is printed page 51 page 89 of the Histories is printed 91 90 is printed 9 etc But as a whole the Comedies are printed very regularly In each case the first page of a play follows precisely the number of the last page of the preceding play Between *Twelfth Night* and *The Winter's Tale* there is a blank page but even this is taken into account, although it is not numbered The last page of *Twelfth Night* is 275, then comes the blank page which should be 276, and the first page of *The Winter's Tale* is 277 I call attention to this particularly because it goes to prove that the great changes in the numbering of pages of some of the Plays in the Histories are not likely to have been the result of negligence

The Histories begin with *King John* on page 1 and the pages proceed in regular order to page 37 in the play of *Richard II* which is misprinted 39 *Richard II* ends on page 45 the next play, *1st Henry IV* begins on page 46 then pages 47 and 48 are missing and the next page is 49 and after this the paging proceeds in due order, with the exception of the apparent typographical errors on pages 89 91 etc already referred to, to the end of the *1st Henry IV*,

which terminates on page 100 Then there is an *Epilogue*, which occupies an unnumbered page, which would be, if numbered, 101; then another unnumbered page is devoted to the names of the characters in the play, this should be page 102 The next page is the opening of the play of *Henry V*, but, instead of being page 103, it is numbered 69¹

If, after this number, 69, the pages had proceeded again, 104, 105, 106, etc., in regular order, we might suppose that the 69 was a typographical error. But no, the paging runs 70, 71, 72, 73, in perfect order, to 95, the last page of the play, and the next play, *1st Henry IV*, begins on page 96, and so the paging continues, in due order, with one or two slight mistakes, which are immediately corrected, to the end of *Henry VIII*, on page 232

Here again we have a surprise

The next page, unnumbered, is the prologue to *Troilus and Cressida* It should be page 233, the next, on which the play opens, is also unnumbered, but should be page 234, the next page is numbered, but instead of page 235 it is page 79¹ The next is 80, and *all the rest of the pages of Troilus and Cressida are left unnumbered*¹

Now, when it is remembered that some of the typographical errors first referred to (such as calling 153, 151, but making the rest of the paging before and after it correct) are in some of the copies of the Folio printed with the proper page numbers, showing, as Mr. Collier says, that the printers were so desirous of accuracy that they stopped the press to make necessary corrections, it is inexplicable that they should permit such a leak to remain as that between *2d Henry IV* and *Henry V*, where the count fell off *thirty-three pages* But it may be said the mistake occurred without their noticing it If pages were numbered as we number manuscript copy, this might be possible, for, making a mistake in the true number in one instance, we may naturally enough continue the mistake in the subsequent pages But how the same printers who stopped the press to correct minor errors could have allowed this great error to stand, I cannot comprehend

But this is not all How could they possibly fail to observe the fact that a great number of pages in *Troilus and Cressida* had no numbers at all?

It is said that *Troilus and Cressida* was inserted as an after thought, and this is confirmed by the fact that it does not appear in the Table of Contents and therefore it was not paged. But it is paged so far as two pages are concerned, 79 and 80. If it had been inserted all unpagged or all paged to correspond with *Henry VIII*, we could understand it. But where did those numbers 79 and 80 come from? There is no place in the volume where there is any break at page 78. We cannot therefore suppose that it was shifted from its proper place and carried some of its paging with it.

But I found still another instance where the first page of a play does not follow the number of the preceding play. In the Tragedies, *Timon of Athens* ends with page 98 then follows a list of the characters in the play which occupies a page this if numbered, would be page 99. Then comes a blank page which we will call 100 then *Julius Cæsar* opens with page 109.¹ It is correctly paged to the end of the play. Why this break of eight pages?

The paging is also broken in upon to make *Timon of Athens* begin with page 80. The preceding play is *Romeo and Juliet* it begins on page 53 and the pages are regularly numbered until we reach the last page, which, instead of being 77, is 79. Then *Timon* opens on page 80 and the paging runs along to 81 and 82 and then repeats itself 81, 82. If we will correct 79 to 77, we will find that the second 81 and 82 are exactly right. But why was the correction not made on the first page instead of the fourth?

It seemed to me that these repeated instances of *Henry V*, *Troilus and Cressida*, *Julius Cæsar* and *Timon of Athens* proved conclusively that there was some secret depending upon the paging of the Folio, and that these plays had been written upon the basis of a cipher which did not correspond with the natural paging of the Folio and that this paging had to be forcibly departed from in this way, and continued, per order even when the printers were correcting minor errors.

I was the more confirmed in this by a study of the signatures or 'tokens' of the printers.

The signatures as shown by the token numbers at the bottom of the pages, run in groups of twelve pages thus *a* a blank *a2* a blank *a3* (sometimes *a4*), and then six blanks making twelve pages or six leaves in all. Now, where *2d Henry IV* joins

on to *Henry V* the signatures ran *gg*, a blank, *gg2*, a blank; *gg3*, a blank, *gg4*, a blank, and then eight pages blanks, or four more than the regular number, then the first page of *Henry V* is marked *h*, then a blank, then *h2*, then a blank, then *h3*, then six blanks, and then *i*, etc. It, therefore, appears that the printers had to piece out *Henry IV* by the insertion of four pages additional, and certainly all this *doctoring* could not have been accomplished without the printers observing that the last page of *2d Henry IV* was paged 100, and the first page of *Henry V* numbered 69. And as the signature of *Henry V* is *h*, following *gg*, when properly it should have been *hh*, it would seem as if the *Henry V* was paged and tokened separately. This could only have been done under specific directions, and this would look as if the Plays were printed in separate parcels.

It also appears that the *Troilus and Cressida* must have been printed separately. All the tokens of the other plays are alphabetical, as *a*, *b*, *c*, etc., *aa*, *bb*, *cc*, etc. But in the *Troilus and Cressida* the signatures are all composed of the printers' sign for a paragraph, ¶, mixed with *g*, thus *g*, ¶2, *g3*, ¶¶, ¶g2, ¶g3, and the last page of the play is marked ¶¶¶, then a blank leaf, and then the Tragedies open with *aa*. But as the twelve pages of the signature *x*, which composed the last part of *Henry VIII*, would have properly extended over into two pages of *Troilus and Cressida*, it is evident that there must have been more *doctoring* here. A printer will see at once that *Troilus and Cressida* must have been set up by itself, and marked by different tokens, so as not to conflict with the rest of the work, which therefore *was not finished*, and consequently that it would have been most natural for the printer to have paged it regularly from page 1 to the end, or made the paging correspond with the last page of *Henry VIII*, or not paged it at all. There is no reason for paging two leaves 79 and 80, and leaving the rest blank. And there is no reason why when the pressmen stopped the press to correct the accidental errors in the paging in other instances, they should have left these errors standing. It seemed to me beyond a question that these inconsistencies in the paging were *made to order*.

Roberts, the actor, asserted that Henry Condell was a printer by trade,¹ and it is very possible that the Folio of 1623 may have

¹ Collier's *Eng. Dram. Poetry*, iii, 367

been set up under his immediate supervision and hence these irregularities perpetuated by his orders

Being satisfied that there was a cipher in the Plays, and that it probably had some connection with the paging of the Folio I turned to page 53 of the Histories where the line occurs

I have a gammon of BACON and two razes of ginger¹

I commenced and counted from the top of the column downward, word by word counting only the spoken words until I reached the word BACON and I found it was the 371st word

I then divided that number, 371, by fifty three the number of the page and the quotient was seven¹ That is the number of the page multiplied by seven produces the number of the word *Bacon* Thus

$$\begin{array}{r} 53 \\ 7 \\ \hline 371 \end{array}$$

This I regarded as extraordinary There are 938 words on the page, and there was therefore, only one chance out of 938 that any particular word on the page would match the number of the page

But where did that *seven* come from which multiplying 53 produced $371 = \text{Bacon}$? I found there were seven italic words on the first column of page 53, to wit (1) *Mortimer*, () *Glen dower* (3) *Mortimer* (4) *Douglas*, (5) *Charles* (6) *Wayne* (7) *Robin* If the reader will turn to the *fac simile*, given herewith he may verify these statements

There are 459 words on this column and there was therefore, only one chance out of 459 that the number of italic words would agree with the quotient obtained by dividing 371 by 53 For it will be seen that if *Charles Wayne* had been united by a hyphen, or if *wayne* being the name of a thing a wagon had been printed in Roman letters, the count would not have agreed Again if the word *Heigh ho* (the 190th word) had not been hyphenated or if *Chamber lye* had been printed as two words the word BACON would not have been the 371st word Or if the nineteenth word *infailth* had been printed as two words the count would have been thrown out If *our selves* (the sixty fourth and sixty fifth words) had been run together as one

word, as they often are, the word *Bacon* would have been the 370th word, and would not have matched with the page. Where so many minute points had to be considered, a change of any one of which would have thrown the count out, I regarded it as very remarkable that the significant word *Bacon* should be precisely seven times the number of the page.

Still, standing alone, this might have happened accidentally.

I remembered, then, that other significant word, *Saint Albans*, in act iv, scene 2, page 67, column 1

And the shirt, to say the truth, stolen from my host of *S Albans*

I counted the words on that column, and the word *S Albones* was the 402d word. I again divided this total by the number of the page, 67, and the quotient was precisely 6

$$\begin{array}{r} 67 \\ 6 \\ \hline 402 = "S\ ALBONES" \end{array}$$

I counted up the italic words on this column, and I found there were just *six*, to-wit (1) *Bardolph*, (2) *Peto*, (3) *Lazarus*, (4) *Jack*, (5) *Hal*, (6) *John*

This was certainly extraordinary

There were on that page 890 words. There was, therefore, but one chance out of 890 that the significant word *S Albones* would precisely match the page. But there was only one chance in many thousands that the two significant words *Bacon* and *S Albones* would both agree precisely with the pages they were on, and not one chance in a hundred thousand that, in each case, the number of italics on the first column of the page would, when multiplied by the page, produce in each case numbers equivalent to the rare and significant words *Bacon* and *S Albones*.

On the first column of page 67 there are a great many words united by hyphens and counting as one word each, to-wit *Sutton-cop-hull*, *souced-gurnet*, *mis-used*, *house-holders*, *a struck-foole* (fowl), *wild-duck*, *dis-carded*, *trade-fallen*, *dis-honorable*, *old-faced*, *swine-keeping*, *skare-crows*. Here are thirteen hyphens. If there had been eleven, or twelve, or fourteen, the count would not have matched. Some of these combinations are natural enough, as *swine-keeping*, *skare-crows*, etc., but some of the others are very forced. Why print *dishonorable*, *misused* and *discarded* as two words each? Why not

Sutton cop hill? Why link together all three of these words? Does it not look like an ingenious cramming of words together so as to make the word *S Albones* the 40 d word?

And as there was but one chance in 890 that the significant word *S Albones* would be the multiple of the page, so as a change of any one of these thirteen hyphens would have thrown out the count, there is but one chance out of thirteen times 890, or *one out of eleven thousand five hundred and seventy*, that this could be the result of accident!

I returned to page 53 I counted from the top of the first column to the bottom, and there were 459 words then from the top of the second column downward, and the first *Nicholas* was the 189th word total, 648 words I found that 648 was the precise result of multiplying 54, the next page, by 12

$$\begin{array}{r} 459 \\ 189 \\ \hline 648 \end{array} \qquad \begin{array}{r} 54 \\ 1 \\ \hline 108 \\ 54 \\ \hline 648 = \text{NICHOLAS} \end{array}$$

Now, if the reader will turn to the *fac simile* he will observe that there are exactly *twelve* words in italics on the first column of page 54!

As seven times page 53 yielded the 371st word, *Bacon*, so I found that six times page 53 made 318 and that if I commenced to count from the top of the second subdivision of column one of page 55 that from there to the bottom of the column there are 255 words, which deducted from 318, leaves 63 and from the beginning of scene iv 2d column, page 55, downward, the 62d word is the word *Francis*

Now, if you turn to page 54 and begin to count at the top of the subdivision of the scene, on the first column, caused by *Enter Gads hill* counting in the first word, you will find there are to the top of the column 396 words if then, you count down to the word *Bacons* you will find it the 198th word,—total, 594 and 594 is precisely eleven times 54

$$\begin{array}{r} 396 \\ 198 \\ \hline 594 \end{array} \qquad \begin{array}{r} 54 \\ 11 \\ \hline 54 \\ 54 \\ \hline 594 = \text{BACON} \end{array}$$

And the *fac-simile* will show that there are precisely eleven words in italics from the top of the first column down to "*Enter Gads-hill*"

And if we commence to count from the end of scene 2, column 2, page 54, backward and up the first column of the same, the 477th word is the word *son*, and 477 is precisely nine times 53

And so I had

$53 \times 6 = 318$	= FRANCIS	— 2nd column, page 55
$53 \times 7 = 371$	= BACON	— 1st column, page 53
$54 \times 12 = 648$	= NICHOLAS	— 2nd column, page 53
$54 \times 11 = 594$	= BACON'S	— 2nd column, page 51
$53 \times 9 = 477$	= SON	— 1st column, page 51

All these things tended to make me more and more certain that there was a cipher in the Plays, and that it depended upon the paging of the Folio

I had observed, on page 67, how adroitly thirteen words were hyphenated to make *S Alboncs* the exact multiple of the page I began to study the hyphenation of words, and the way in which bracket sentences were formed in the body of the text, as I judged, to enable the author to make his cipher-count match. That this was the purpose I found many proofs. It is well understood that a parenthesis in brackets is a subordinate sentence, explanatory of the main sentence, but not essential to it. That is to say, the main sentence will read and make sense just as well without it as with it. If I say

At this time (the weather being pleasant), John came to see me,
I have formed a correct sentence, which can be read with or without the parenthesis. But if I write

At this time, the weather (being pleasant), John came to see me,
I have formed a sentence which without the words in brackets makes nonsense

If the reader will turn to the exact reprint of act iv, scene 1 of *The Merry Wives of Windsor*, he will find the following curious instances of bracketing words

What is (*Faire*), *William*?
What is (*Lapis*), *William*?
What is a stone (*William*)?
What is the Focative case (*William*)?
Never name her (*childe*)
Leave your prables (*'oman*) Etc

In the first two instances the sentence without the words in brackets has no meaning. In the other, there is no reason in the world why the name or designation of the person addressed, should be embraced in brackets.

Again on the first column of the same page, Falstaff says

Adieu! you shall have her (Master Broome) Master Broome you shall cuckold Ford

Now if there was any typographical reason for putting one of these *Master Broomes* in brackets, why was not the other similarly treated?

Multitudinous instances of the same kind can be found in the Folio

If the use of brackets was uniform we might consider it a habit of the writer, or a vice of the printers of that era but such is not the case

It is well known that the *2d Henry IV* is but a continuation of the *1st Henry IV*. The latter ends with the death of Hotspur on the field of Shrewsbury the other opens with Hotspur's father receiving the news of his death. The characters in the two plays are the same the plot is the same the two are practically one. Yet we find in the *1st Henry IV* the brackets used very sparingly while in the *2d Henry IV* the pages are literally peppered with them. There are nine pages in the *1st Henry IV* that do not contain a bracket word to wit, pages 54 57 61 65 66, 67, 69 70 72 while there is not one page in the *2d Henry IV* which does not contain words in brackets. In the last ten pages of the *1st Henry IV* there are but *seven* words in brackets, while in the first ten pages of *2d Henry IV* there are *three hundred and fifty nine!*

Take the following sentence in the speech of the King on page 85 of *2d Henry IV* and observe the ridiculous extent to which brackets are used, where there was really no necessity for them

But which of you was by
(You cousin Nevil as I may remember)
When *Richard* with his eye brim full of Teares
(Then checked and rated by *Northumberland*)
Did speak these words (now prov'd a prophecy)
Northumberland thou Ladder by the which
My cousin *Bullingbrooke* ascends my Throne
(Though then Heaven knows I had no such intent
But that necessity so bowed the State

That I and Greatnesse were compelled to lisse)
 The Time shall come (thus did hee follow it),
 The Time will come that foul Sinne gathering head
 Shall breake into Corruption

Here we have a sentence, containing ninety-three words, of which forty-six are in brackets, and forty-seven not in brackets' And scarcely one of these bracketings is necessary

Now when you remember that there are nine pages in the *1st Henry IV* without a bracket word, and ten consecutive pages with but seven, is it natural or reasonable to find here, in a continuation of the same play, forty-six bracket words out of a total of ninety-three? Must there not have been some reason for it?

Compare these totals

	Total bracket words	Total hyphenated words
<i>1st Henry IV</i>	111	224
<i>2d Henry IV</i>	898	307

Why should there be more than eight times as many bracket words in the second part of what is practically one play as there is in the first part?

Now all these evidences were, as I have said before, cumulative, they all pointed in the same direction. If I find in the sand the tracks of many feet, directed to all points of the compass, I cannot predicate what direction the multitude took, or meant to take. But if I come across numerous tracks all pointing in the same direction, I can reasonably conclude that those who owned those feet moved toward the point so indicated, and if I find the tracks of a vast multitude, with every foot pointed to the north, and the ground trampled and cut by artillery wheels, and the herbage crushed, and the limbs of the very trees torn down, I should be a fool indeed if I doubted my own senses, and failed to conclude that an army had passed there and was marching northward.

And so this accumulation of testimonies forced me, in despite of all doubts and hesitations, to the fixed and positive belief that the text of some of the Shakespeare Plays, perhaps all of them, contained cipher-work.

To be sure, it took me some time to reason out how the book could have been printed so as to make the paging match with the cipher story, and the conclusion I reached was this. That Bacon, when he resolved to tell, in this secret manner, the history of

his life and his era, and had selected his own short acting plays in their first brief form, for the web into which he would weave his story (for we find *The Merry Wives Henry V Romeo and Juliet Hamlet* and other plays still existing in that original form without the significant cipher words) determined that some day he would publish his cipher plays in *folio* volume and the cipher was constructed altogether with that end in view To insert the cipher he had to double the size of the original plays and this is the reason we have them 'enlarged to as much again' as is stated in the preface to some of the quarto editions

Now then *Richard II* having ended on page 45 (and probably *Richard II* and *King John* constitute jointly a cipher narrative united just as we will see hereafter that the *1st* and *2d Henry IV* are united) he then made his calculation that the *1st Henry IV* would occupy twenty eight pages and this would make the first page of *2d Henry IV* page 74 Upon this basis he worked for it is my impression that those coincidences I have just shown of *Francis—Bacon—Nicholas—Bacon's—son* are either parts of a cipher different from that which I have worked out or that they have no relation to the cipher proper but were put there to lead some subsequent investigator along to the conviction that there was a cipher in the Plays And I should conclude that Bacon made a mistake in his estimate and that the *1st Henry IV* when finished contained but twenty six pages Hence he was driven to the expedient of dropping two pages or one leaf out of the count and hence in the Folio page 49 follows page 46

But having settled upon page 74 he begins his work He writes his text on the basis of the equivalent in words of what he thinks each column of the folio when printed will contain using either large sheets or two sheets bearing the same number For instance the first column of page 74 contains 94 words These could be readily written on one sheet of paper and the same is true of the second column which contains 70 words When he comes to page 75 the first column of which contains 468 words and the second 541 if he had not single sheets large enough for these he used two or more giving them the same paging as for instance 75 or 75 etc The number of words on a column was largely dependent on the necessities of the cipher hence we will

find three hundred and odd words on one column, and six hundred and odd on another. Let the reader turn to our *fac-similes*, and compare the second column of page 76 with the second column of page 80. Both are in prose, and each contains one break in the narrative, caused by the entrance of characters. Yet the first has 615 words, while the other contains 553 words. And, to get the 615 words into the second column of page 76, the type had to be crowded together very closely, and we have the words, "Doth not the King lack subjects?" printed (as the reader will see, by looking near the bottom of the column) thus

Doth not the King lack subjects?

On the second column of page 61 of *1st Henry IV.*, all in prose, and containing also one break, there are but 472 words, while on the first column of page 62 of the same play, all in prose, with three interruptions, there are but 375 words. There could as well have been 500 words printed on that column as 375. But we will see, as we proceed, that the necessity the cryptologist was under to use the same significant words more than once (counting from the bottom of the column up, as well as from the top of the column down) determined the number of the words on the column even though he had to print *King* as simply *K*, to get them all in in the one case, or to put in such phrases as the following, heavily leaded, in the other case, as on page 64

*Enter the Prince marching, and Ialstaffe next
him playing on his Trunchion
like a Fife*

Compare this with the first column of page 79, where a similar stage direction has not even a separate line given it, but is crowded in at the end of a sentence, thus

Page Away you Scullion, you Rampallion, you Fustilian
hrian Ile tucke your Catastrophe *Enter Ch Justice*

Here the writer did not allow even room enough to print the word *Chief* in full

Now, having the Plays written on sheets, and so paged as to correspond with a prospective Folio, Bacon was in this dilemma. If he did not print the Plays during Shakspeare's life-time, with the cipher in them, and Shakspeare's name on the title-page, men would

say in the future as they have said recently that the Plays were really Shakspeare's and that he (Bacon) had stolen them and interjected a cipher claiming them. And so he published some of them in quarto. But as the paging of the quarto would begin with page 1 while the cipher was founded on page 74 or page 69 (as in *Henry V*) or page 79 (as in *Troilus and Cressida*) it was absolutely impossible to decipher the inner story. But, to make assurance doubly sure Bacon cut out of the quarto whole sentences that were in the Folio sheets and set into the text of the quarto sentences and whole scenes that were not in the Folio so that the most astute decipherer could have made nothing out of it how ever cunningly he might have worked. And this is the explanation of the fact that while the editors of the Folio of 163 assure the public that it is printed from the true originall copies and that all previous quarto editions were 'stolne and surreptitious copies maimed and deformed by the frauds and stealthes of injurious impostors that expos'd them' and that the Folio copies were *perfect* of their limbs and *absolute in their numbers* as he (Shakespeare) conceived them nevertheless the publisher of Shakespeare to day has to go to these same very much denounced quartos for many of the finest passages which go by the name of the great poet.

And here is another curious fact. Bacon was not content to publish the Plays during the life of Elizabeth and his keen eyed cousin Cecil with a different paging but where the word *Bacon* occurred in the quartos it is printed with a small *b* so as not to arouse suspicion instead of with a capital *B* as in the Folio. And most of those curious bracketings and hyphenations which so mar the text of the great Folio like *smooth comforts false* etc are not to be found in the quartos.

One can fancy Francis Bacon sitting at the play—in the background—with his hat over his eyes—watching Elizabeth and Cecil seated as was the custom on the stage enjoying and laughing over some merry comedy little dreaming that the internal fabric of the play told in immortal words all the darkest passages of their own dark lives—embalmed in the midst of wit and rollicking laughter for the entertainment of all future ages. And so the long suffering and much abused genius enjoyed

his revenge, even under the very nose of power, so he rose superior to

The law's delay,
The insolence of office, and the spurns
Which patient merit of the unworthy takes

And when the time came to "put the alphabet in a frame" all he had to do was to have Condell and Heminge contract with the printers to print the Folio in columns, precisely as ordered, Bacon himself secretly correcting the proofs. Or Bacon may have bought the type and had it printed at Gray's Inn, or St. Albans, or at the house of Condell or Heminge. If printers were told to follow copy precisely, and put exactly as many words on a column as there were on a sheet of the original manuscript, they would, of course, do so, and only in this way can the extraordinary features of the Folio of 1623 be accounted for. And if the printers needed a reason, to allay suspicion, it could be given in the pretended reverence of the actor-editors for the work of "their worthy friend and fellow, Shakespeare," for it follows, of course, that Heminge and Condell, or one, at least, of them, was in the secret of the real authorship.

And this also explains why one-half the Plays were not published until 1623, and why for nearly twenty years so few were put forth. The author could never know how far suspicion might be aroused by the curiously garbled state of the text. But in 1623 the generation that had witnessed the production of the Plays was mostly dead, Burleigh and Cecil and the Queen were all gone, and Bacon himself was nearing the last mile-stone of his wonderful career. There was but little risk of discovery in the few years that remained to him between 1623 and the grave.

The great Folio was the culmination of Bacon's life-work as regarded one portion of his mighty intellect, even as the *De Augmentis* and the *Novum Organum* were the culmination of his life-work as to the other side—his philosophy. And side by side, at the same time, he erected these great pillars, the one as worthy, as enduring, as world-sustaining as the other.

CHAPTER V

LOST IN THE WILDERNESS

*Find What you read my I
 If it Words words word
 If not*

HAVING satisfied myself in this way that beyond question there was a cipher narrative in the Shakespeare Plays I commenced the task of deciphering it. It has been an incalculable labor reaching through many weary years.

I had but one clue that the cipher words were to some extent the multiples of the pages on which they occur. But the problem was In what order do they follow each other? What is the sequence of arrangement?

My first conception of the cipher narrative was that of a brief statement of the fact that Francis Bacon was the real author of the Plays. The words constituting this sentence might I thought be widely scattered and but two or three to a play. On page 84 I found the word *William*

I dare say my cousin *William* is become a good Scholler¹

In the subdivision above this in the same column being the end of act iii scene 2 there were three hyphenated words and thirty five words in brackets. If you deduct 3 from 86 it leaves 83 and on page 83 we find

Feele Masters how I shake²

If you deduct 35 from 87 the next column it leaves 5 and on page 5 we have

The uncertain footing of a *Speare*

Here I thought, I have a clue — *William Shakespeare*. But unfortunately the rule would carry me no farther.

Then I was perplexed as to the true mode of counting. Was I to analyze words into their meaning and count them accordingly? Was *what's* as in what's the matter one word or two words

¹ 2d II y II

² 2d II y II 4

"what is"? Was *o'th'clock*, one word, two words or three words? Was *th'other* to be counted as two words, as "the other," or as one word, "t'other"? Were the figures *100* to be counted as one word, or as "one hundred," two words?

As I was working in the dark, it was a long time before I arrived at Bacon's purpose, and then I found that he adopted the natural rule, that the typographical consideration governed, and a word was a group of letters, separated by spaces from the rest of the text, whether it meant one, or two, or a dozen objects. The only exception seems to be where the word is merely slurred to preserve the rhythm of the blank verse, as in

Had three times slain th' appearance of the king ¹

Here the *th'* is counted as a separate word. At different stages I was led, by coincidences, to adopt one theory and then the other, and I recounted and numbered the words from time to time, until the text was almost obliterated with the repeated markings. I give herewith one page, page 79, of *2d Henry IV* ² which will show the defaced condition of my *fac-simile*, and at the same time give some idea of the difficulty of the work.

Many times I struck upon clues which held out for two or three points and then failed me. I was often reminded of our Western story of the lost traveler, whose highway changed into a wagon-road, his wagon-road disappeared in a bridle-path, his bridle-path merged into a cow-path, and his cow-path at last degenerated into a squirrel track, which ran up a tree! So my hopes came to naught, many a time, against the hard face of inflexible arithmetic.

I invented hundreds of ciphers in trying to solve this one. Many times I was in despair. Once I gave up the whole task for two days. But I said to myself: There is certainly a cipher here, and what the ingenuity of man has made, the ingenuity of man ought to be able to unravel.

My own preconceptions often misled me. Believing that each cipher word belonged to the page on which it was found, I did not look beyond the page.

At last, in my experimentations, I came across the word *vol-*
ume

¹ *2d Henry IV*, II, 1, 2d col., p. 75. Folio

² Act II, scene 1



5194

Yea this man's brow like to a Title leaf
Fore tels the nature of a Tragicke *Volume*!

I said to myself if Bacon tells the story of the authorship of the Plays, he would be very likely to refer to this *olume*, or a *olume*. I counted the words *Volume* was the 108th word on the first column counting from the top. I could not make 108 in any way the multiple of the page, 75. At a venture I added the total number of words on the preceding column 148 to it making 456. This also would not fit to page 74 or 75. Again I experimented. I added the total on the first column of page 74 84 words. The sum then stood

On the first column of page 74	84
On the second column of page 74	48
On the first column of page 75	68
Total	740 = VOLUME

I divided 740 by seventy four the number of the page on which the count commenced, and I had exactly *ten*!

$$74 \times 10 = 740$$

And there were *ten* words in brackets on the first column of page 74!

Here was a revelation. I noticed the significant word *mask* in the same context with *volume*

Northumberland Yea this man's brow like to a Title leaf
Fore tels the Nature of a Tragicke *Volume*
So looks the Strond when the Imperious Flood
Hath left a witness Usurpation
Say Morton didst thou come from Shrewsbury?
Morton I ran from Shrewsbury (my Noble Lord)
Where hateful death put on his ugliest *Mask*
To fright our party

Note the artificial character of the language a witnessed usurpation — why *witnessed*? Again Why would death put on a mask? Is not the bare death's head terrible enough? A mask would subdue its horrors

I labored over *mask*. I said to myself Shakespeare was Bacon's *mask*. I could not match it with 74 or 75. At length after much experimentation this question occurred to me. Why might not the cipher run *up* the columns as well as *down*? I

shrank from the proposition, as I did from every suggestion which increased the complexity of the work, but at length I went to experimenting

I first discovered a curious fact, that while the tenth word from the top of a column was, of course, the tenth word, you could not obtain the tenth word from the bottom of a column by deducting ten from the total of words on that column. If the reader will turn to the *fac-simile*, given herewith, on page 75, he will see that there are 447 words on the first column. If now he deducts ten from 447, the result is 437, to-wit, the word *doing*, but this is really not the tenth word from the bottom, for if he starts to count each word (skipping the two words in brackets), he will find that the tenth word is *me*, the next subsequent word to *doing*. Thus (1) *gainsaid*, (2) *be*, (3) *to*, (4) *great*, (5) *too*, (6) *are*, (7) *you*, (8) *wrong*, (9) *such*, (10) *me*. The reader will therefore find, in accordance with this rule, that wherever I count *up* a column in these pages, I deduct the number from the total of the column and add one, thus

$$\begin{array}{r} 447 \\ 10 \\ 437+1=438 \end{array}$$

If now we apply this rule, and add together the words on the two columns of page 74, viz, $284+248=532$, and deduct 532 from 740, we have left 208. We have seen that the 208th word from the top was the word *volume*. Now let us count 208 words up the same column

$$\begin{array}{r} 447 \\ 208 \\ 239+1=240 \end{array}$$

The 240th word is *mask*! If the reader doubts my accuracy, let him count up the column for himself

This might be a coincidence, but repeated experimentations proved that it was not, and that the cipher goes up as well as down the columns

Now, if we regard the first word of the first column of the first page as the starting-point of these words, we have the words *volume* and *mask* radiating out from that first word and going forward, the one down, the other up the column. Now let us start

from this same first word and count *backward* until we reach the 740th word

On second column of page 73 there are	37 words
On first column of page 73 there are	<u>169</u>
Total on page	406

If we deduct 406 from 740 the remainder is 334 The 334th word on the next column (second of page 7) is *therefore* If we count up the column we have

Total words on column	588
Deduct	<u>334</u>
	54 + 1 = 55

The 255th word is *image*

Now let us commence again at the top of the first column of page 74 and count down that column and backward until we reach the 740th word We have

First column of page 74	84 words
Second column of page 73	37
First column of page 73	<u>169</u>
	690

If we deduct this 690 from 740 the remainder is 50 The fiftieth word down the next column is *but* Let us count the fiftieth word up the column thus

Total	588
Deduct	<u>50</u>
	538 + 1 = 539

The 539th word is *own*

If we commence at the top of the first column of page 75 we have

10 X 74 =	740
On first column page 75	<u>447</u>
Remainder	93

The 93d word is *his* Up the column it is the 15-16th word *greatest* We found that the words *mash* and *volume* were the 208th words on that column The 08th word on the first column of page 74 is *orath*

After a long time by a great deal of experimentation I discovered that the count runs not only from the beginnings and ends of acts scenes and columns but also from the beginnings and ends of such subdivisions of scenes as are caused by the stage directions such as Enter Morton Enter Falstaff A retreat is sounded Exit Worcester and Vernon Falstaff riseth up etc

If now we count the first subdivision of the first column of page 75, we will find it contains 193 words. If we start at the last word of the 193 and count upward and down the next column, we will lack thirty-nine of 740, thus

In subdivision first column, page 75	193 words
Second column, page 75	508 "
	701 "
Remainder	39 "
	740 "

The thirty-ninth word from the top of the second column of page 75 is the word *a*. Now let us count thirty-nine up the next column (first column of page 76), thus

$$\begin{array}{r} 498 \\ 39 \\ 459 + 1 = 460 \end{array}$$

The 460th word is *said*

We have seen that after counting the whole of page 74 (532), we needed 208 to make up 740, and that the 208th words yielded *volume*, *mask* and *wrath*. If we take that remainder, 208, and commence to count forward from the beginning of scene 4, page 73, column 1, we will find that the 208th word is *shown*, the 129th word on the 2d column of page 73. Again, if we commence at the same starting-point—the beginning of scene 4—and count up, we find ninety words, which, deducted from 208, leaves 118, if now we count down the next column (2 of 72), we find that the 118th word is *a*, while, if we count up, from the top of the second subdivision on the column (171st word), the 118th word is $(53 + 1 = 54)$ the word *hide*, while if we count down from the same point, the beginning of scene 4, page 73, there are 79 words, these being deducted from 208, it leaves 129 and the 129th word, counted down from the same 171st word, makes 300, the word *prove*, and up from the bottom of the next subdivision, 346, it makes $(217 + 1 = 218)$ the word *counterfeit*, which was used in that age for picture. Thus Bassanio says, on opening the casket, and finding therein Portia's miniature

What find I here?

Fair Portia's counterfeit? What demi-god

Hath come so near creation?¹

¹ *Merchant of Venice*, iii, 2

If we again take that remainder 08 and begin to count from the top of the fourth scene 1st column of page 73 then we have $208-90=118$ as before and this, carried up the next column yields $588-118=470+1=471$ *Percy*

If we now arrange these words together in some kind of order, we have *Percy—said—in—greatest—wrath—prove—image shown—upon—his—volume—but—a—counterfeit—mask—hide my—own*

But near the word *volume* as I have shown is the word *title leaf* and near the *but* is the word *face* (57th word 1st column of page 72), so that we can imagine a sentence reading something like this *Percy said he was in a state (134— 75) of the greatest wrath and would prove that the counterfeit image shown upon the title leaf of his volume is but a mask to hide my own face*

I said to myself Although this interpretation may not be correct it is certainly surprising that such a concatenation of significant words should all be produced by finding the 740th word from points of departure clearly related and coherent for in every case the count is from the beginning or end of page 74

Then I observed that if we multiplied 74 by 11 instead of 10 the result was 814 and if we commenced to count from the top of the first column of page 7, the result was 494 total on first column of page 7 this deducted from 814 leaves 320 which is the very significant word *plays* Then I said to myself *Volume of plays* Do the multipliers of 74 alternate?

This led to making a series of tables of all the words produced by multiplying 74 75 and 76, the three pages embraced in scene 1 of act 1 of *Ed Henry IV*, and a comparison of these revealed the following startling facts, which forever put an end to any doubts that might still linger in my mind as to the existence of a cipher in the Plays

If we multiply the last page in the scene page 76 by 11 the number of bracket words on the first column of page 74 (counting the hyphenated word *post horse* as two words) the result is, $76 \times 11 = 836$

Now if we commence at the beginning of column 1 page 74 and count forward to the 836th word excluding bracket words and counting hyphenated words as one word we have

On page 74	532
In first column page 75	304
Total	836

The 304th word in the first column of page 75 is the word *found*

If now we start from the top of the *next* page, page 75, and again count to the 836th word, in the same way, excluding the bracket words and counting the hyphenated words as single words, we have the following

On first column page 75	447
On second column page 75	389
Total	836

The 389th word is *out*

Here we have the combination "ROUND OUT" *by the same count from the beginning of two consecutive pages* This is remarkable, but it might be accidental But here comes the astonishing feature of the discovery, which could not be accidental

If you multiply 75, the number of the second page of the scene, by 12, the number of words in italics on the first column of page 74, the result is 900

We found that the 304th word, *found*, on the first column of page 75, was the 836th word from the beginning of page 74, excluding the bracket words and counting the hyphenated words as single words How would it be if we counted *in* the bracket words and counted the hyphenated words as separate words? Let us see

The word <i>found</i> is the	836th word
Bracket words, first column, page 74	10
Bracket words, second column, page 74	22
Bracket words, first column, page 75, preceding <i>found</i>	13— 45 words
Hyphenated words, additional, first column, page 74	8
Hyphenated words, additional, second column, page 74	2
Hyphenated words, first column, page 75, preceding <i>found</i>	9— 19 words
	900

That is to say "FOUND" is the 836th word ($11 \times 76 = 836$) from the beginning of page 74, exclusive of the bracket words and the hyphenated words counted as single words, and it is the 900th word ($12 \times 75 = 900$) counting in the bracketed words and the hyphenated words as separate words !

Again we found that the 389th word, on the second column of page 75 was also the 836th word

The word <i>out</i>	836 words
Bracket words on first column page 75	1
Bracket words on second column page 75 preceding <i>out</i>	30— 51 words
Hyphenated words first column page 75	9
Hyphenated words second column page 75 preceding <i>out</i>	4— 13 words
	<u>900</u>

And again we find that the word *OUT* is the 836th word ($11 \times 76 = 836$) from the beginning of page 75 less the bracketed words and counting the hyphenated words as one word each and it is the 900th word ($12 \times 75 = 900$) counting in the bracketed words and the hyphenated words double!

In other words

The sum total of bracket words and hyphens between the top of the first column of page 74 and the word *ROUND* is 64 and this is precisely the difference between 836 and 900!

And the sum total of bracket words and hyphens between the top of the first column of page 75 and the word *OUT* is again 64 and this is precisely the difference between 836 and 900!

How is this result obtained? By the most careful and delicate adjustment of the words like the elements of a profound puzzle. The difference between $836 = \text{found out}$ and $900 = \text{found out}$ is I say the precise number of the bracketed and hyphenated words in each case. If these had varied *one word in the four columns* it would have thrown the count out! And it is easy to see how the text was forced to get in the precise number of these words. At the bottom of the first column of page 74 we have

From *Lumours* tongues

They bring smooth Comforts false worse than True wrongs

Who ever heard of smooth comforts false being run together into one word? Only the necessities of the cipher could have justified such a violation of sense. And what a pounding together of meaning was required to make true wrongs! Again we have—as the 181st word—first column page 75

That I ad stolne

The horse he rode on

Rode on are as clearly two words as the horse
Again we have 44th word first column page 74

This worm-eaten-Hole of ragged stone

"Worm-eaten" might be hyphenated, but surely not "worm-eaten-hole"

The bracketings are totally unnecessary in every case We have, second column, page 74

I spake with one (my Lord) that came from thence

What human necessity was there to place "my lord" in brackets?

Again (column 1, page 75)

I ran from Shrewsbury (my noble Lord)

Again (column 2, page 75)

From whence (with life) he never more sprang up

And yet if a single one of these extraordinary bracketings and hyphenations had failed, the count would have broken down And that this whole thing is forced and unnatural is shown by the further fact that we have here *one hundred and twenty-eight* bracket and hyphenated words on the two pages, 74 and 75, preceding these words *found out*, while on the preceding pages, 72 and 73, there are but *three bracket words and four hyphenated words*!

In short, there is not one chance in many hundred millions that this coordination of 836 and 900, upon the same words, could have occurred by accident

What does it prove?

That the plays or this play at least—is a most carefully constructed piece of mosaic work, most cunningly dovetailed together, with marvelous precision and microscopic accuracy That there is not one cipher but many ciphers in it That it is a miracle of industry and ingenuity And that these are the works to which Bacon alluded when he said (I quote from memory)

Be not appalled at these writings, which are the summit and pinnacle of human industry, considering the experience that was had,

CHAPTER VI

THE CIPHER FOUND

If ye must lead me I will find
Where truth is hid though it were hid deep
Within the center

Ha ! ! 2

WHILE such evidences as the foregoing satisfied me of the existence of a cipher I was still but at the beginning of my task

What words followed *found out*? *Found out* what? Who *found out*? Was I to look on the next column the next page the next scene or the next play?

The creator of the cipher was master of his work and could throw the sequent words where he pleased. He might match a play in the Histories with one in the Comedies and thus the words would be separated by hundreds of pages. Nothing was impossible to the ingenuity manifested in that checker work of *found out*. All I knew was that the cipher words held an arithmetical relation to the numbers of the pages on which or near which, they occurred but beyond that all was conjecture. I was as if one had taken me into a vast forest and told me that on certain leaves of certain trees was written a narrative of incalculable importance to mankind and had given me a clew to know the especial trees on which the words were to be found. If I had climbed into and searched the branches of these trees and collected with infinite care the words upon them I was still at my wits end. How was I to arrange them? As I did not know a single sentence of the story nor the rule by which it was constructed I might have the very words I needed before me and would not recognize them.

It seems to me that the labors of Champollion le Jeune and Thomas Young in working out the Egyptian hieroglyphics from the trilingual inscription on the Rosetta stone were simple compared with the task I had undertaken. They had before them a

stone with an inscription in three alphabets—the hieroglyphic, the demotic and the Greek, and the Greek version stated that the three inscriptions *signified the same thing*. The problem was to translate the unknown by the known. It was observed that a certain oval ring, inclosing a group of hieroglyphic phonetic signs, stood in a corresponding place with the name of *Ptolemy* in the Greek, and the same group was found, often repeated, over sitting figures of the temple of Karnak. The conclusion was inevitable, therefore, that that group signified *Ptolemy*. Furthermore, the word *king* occurred twenty-nine times in the Greek version of the Rosetta inscription, and a group holding corresponding positions was repeated twenty-nine times in the demotic. Another stone gave the phonetic elements which constituted the word *Cleopatra*. Champollion and Young thus had acquired the knowledge of numerous alphabetical signs, with the sounds belonging to them, and the rest of the work of translation was easy, for the Egyptian language still survived in a modified form in the mouths of the Coptic peasants.

But in my case I knew neither the rule nor the story. I tried to obtain a clue by putting together the words which constituted the name of the old play, *The Contention between York and Lancaster*, as found in the end of *1st Henry IV* and the beginning of *2d Henry IV*, but, unfortunately, *Contention* occurs twice (73d word, second column, page 74, *2d Henry IV*, act 1, scene 2, and the 496th word, second column, page 75), while *York* and *Lancaster* are repeated many times.

Even when I had progressed so far, by countless experimentations, as to guess at something of the story that was being told, I could not be certain that I had the real sense of it. For instance, let the reader write out a sentence like this:

And then the infuriated man struck wildly at the dog, and the mad animal sprang upon him and seized him by the throat.

Then let him cut the paper to pieces, so that each slip contains a word, jumble them together, and ask a friend, who has never seen the original sentence, to reconstruct it. He can clearly perceive that it is a description of a contest between a man and a dog, but beyond this he can be sure of nothing. Was the dog *mad* or the man? Which was *infuriated*? Did the dog spring on the man, or

the man on the dog? Which was seized by the throat? Did the man strike wildly at the dog or the dog spring wildly at the man?

Every word in the sentence is a new element of perplexity. In fact if you had handed your friend three slips of paper containing the three words *struck Tom, John* it would have been impossible for him to decide without some rule of arrangement whether Tom struck John or John struck Tom and the great question like that of the blow inflicted on Mr William Patterson would remain for ever unsettled.

My problem was to find out by means of a cipher rule of which I knew little a cipher story of which I knew less. A more brain racking problem was never submitted to the intellect of man. It was translating into the vernacular an inscription written in an unknown language with an unknown alphabet without a single clue however slight to the meaning of either. I do not wonder that Bacon said that there are some ciphers which *exclude the decipherer*. He certainly thought he had constructed one in these Plays.

I THE HEART OF THE MYSTERY

The central point upon which the cipher turns is the dividing line between the two plays *the first part of Henry IV* and *the second part of Henry IV* and the essentials of the rule are found on the last page of the former play and the first page of the latter play.

Observe how cunning this is.

Here was a puzzle the solution of which depended upon putting together the two ends of two plays. *Neither alone could give the rule or solve the problem.*

And Bacon published Part 1 of *Henry IV* in 1598 and Part 2 in 1600. Why? Because he was not sure that the artificial character of the text might not arouse suspicion in that age of ciphers and he desired to test it. He submitted it with curious interest to the public. But if it *had* aroused suspicion if 'Francis Bacon (printed with a small b) Nicholas Bacons (also with a small l) son St Albans etc, etc had caught the suspicious eyes of any of Cecil's superserviceable followers then he would have held back the second part and it would have been simply impossible for any person to have worked out the cipher story because

it turned upon pages 73 and 74 of an intended folio, while the quarto copy of the play began with page 1

The original sheets of the author's manuscript, arranged in pages, as we have them in the great Folio of 1623, which paging alone could have revealed the treasonable story, were doubtless inclosed in some box or coffin, and carefully buried at St Albans or Gray's Inn, for in that age of absolute power no man's private papers or desks were safe from a visitation of the myrmidons of the law. We will see that when Nash, the actor, was arrested for writing a seditious play, the Council ordered his papers to be at once examined

Delia Bacon said

We know that this was an age in which not the books of the learned only were subjected to "the press and torture which expelled from them all those particulars that point to action"—action, at least, in which the common world of men is most concerned, that it was a time when the private manuscript was subjected to that same censorship and question, and corrected with those same instruments and engines which made them a regular part of the machinery of the press, when the most secret cabinet of the statesman and the man of letters must be kept in order for that revision, when his most confidential correspondence, his private note-book and diary, must be composed under these restrictions, when in the church not the pulpit only, but the secrets of the study, were explored for proofs of opposition to the power then predominant, when the private desk and drawers of the poor, obscure country clergyman were ransacked, and his half-formed studies of sermons, his rude sketches and hypothetical notes of sermons yet to be—put down for private purposes, perhaps, and never intended to be preached—were produced by government as an excuse for subjecting him to indignities and cruelties to which those practiced upon the Earl of Kent and the Earl of Gloster in the play [*of Lear*] formed no parallel.¹

And in 1600, after the first part of the play of *Henry IV* had stood the test of two years of criticism, and the watchful eyes and ears of Francis Bacon could see or hear no sign or sound to indicate that his secret was suspected, he ventured to put forth the second part of the play. But this, like the other, began with page 1, and detection was almost impossible.

And for twenty years scarcely any of the Plays known by the name of Shakespeare were put forth, because to the keen eyes of the author they were peppered all over with suspicious words and twistings of the text, which might arouse suspicion and betray the fact that they were cipher-work. And when at last all the Plays were published in the great Folio, in 1623, arranged in their

¹ *The Philosophy of the Plays of Shakespeare Unfolded*, p. 568

due order there was as I have heretofore said little risk of discovery. And in this Folio all the Plays were matched together as I infer just as these two parts of *Henry IV* are that is the cipher of each group of two plays depended upon the last page of one and the first page of the other. Thus there was but little risk in putting out *Othello* alone or *Troilus and Cressida* by itself not only because the paging of the quarto was not the same as that of the Folio but because these plays were not accompanied by their cipher mates so to speak. They were like those curious writings we have read of in romances where the paper was cut in half and each half secreted by itself the writing not to be read and the secret revealed until they were put together.

II THE DIAGRAM ON WHICH THE CIPHER DEPENDS

If the reader will study the *fac similes* of pages 73 and 74 of the Folio of 1635 herewith given he will find that the following diagram gives the skeleton or construction of the pages and columns without the words. And as the entire cipher story in the two plays the first and second parts of *Henry IV* radiates out from this diagram and extends right and left to the beginning of the First Part and the last word of the Second Part it will be well for the reader to consider it closely.

The figures in the middle of the parts of the diagram give the number of words in each subdivision. The figures on the margin give the number of words from one point of departure to another. The abbreviation *hy* in this diagram means *hyphenated* it indicates that there are double words in the text like *ill spirited* which are to be counted as one word or as two words according to the requirements of the cipher rule. The sign (3) signifies that in addition to the regular number of words in the text there are three additional words in brackets like (as we heare) in the second column of page 73.

Throughout the cipher story the abbreviations *h* and *l* will be used to save printing in full hyphenated words and words in brackets respectively.

Page 73

End of 1st Henry IV

1st Column	2nd Column
27	2
^	^
63	
Scena Quarta	209 (3)
79 1 hy	
✓	✓
[The End of the Play]	
Total on Page 106 (3) 1 hy	

Page 74

Beginning of 2nd Henry IV

The Second Part of Henry the Fourth	
1st Column	2nd Column
Actus Primus	Scena Prima
Induction	Scena Secunda
251	165
(10) 7 hy	(21) 1 hy
(1 hy)	
	30 (1) 1 hy

Here we observe that the first column of page 73 is broken into three parts first by the words "*A retreat is sounded*," and secondly by the words "*Scena Quarta*" The first subdivision contains 27 words, the second 63 words, the last 79 words Now, if we count from the top of the column to the end of the first subdivision, we have 27 words, but if we count to and include the first word of the next subdivision, there are 28 words If we count from the top of the column to the bottom we have 169 words, but if we count from the top of the second subdivision to the bottom of the column, we have, exclusive of the first word, 141 words, and from the end of the first subdivision, and including the first word of the second subdivision, we have 142 words

Again if we count from the top of the column to the break caused by the words "*Scena Quarta*," we have 90 words, and to the top of the second subdivision, and including the first word of the same, we have 91 words And if we count from the end of the first subdivision to the words "*Scena Quarta*," we have 63 words, or, from the top of the second subdivision, excluding the first word, we have, to the end of the scene, 62 words

Again if we count from the end of the second subdivision, the 90th word, to the bottom of the column, we have 79 words, but from the 91st word down we have but 78 words But there is a

hyphenated word in that subdivision to wit the word *ill spirited* the 97th word in the column if this is counted in that is if it is counted as two words instead of one then the 79 words become 80 words and the 78 words become 79 words

I would here explain that in the cipher *the words spoken by the characters are alone counted* the 'stage directions and the names of the characters speaking are excluded from the count so also are the numbers of the acts and scenes

Here then we have in the first column of page 73 these numbers

Words in first subdivision	27
Words in second subdivision	63
Words in third subdivision	79
Words in the column	169
Words from 1st word to bottom of column	142
Words from 7th word to the end of second subdivision	63
Words from 8th word to the end of column	141
Words from 15th word to the end of second subdivision	6
Words from the top of column to the end of second subdivision	90
Words from the top of column to the beginning of third subdivision	91
Words from the beginning of third subdivision to end of column	79
Words from the beginning of third subdivision plus one hyphen	80

Now all these numbers in their due and regular order become *modifiers* of the root numbers whereby the cipher story is worked out

But there is another set of modifying numbers in the second column of page 73

There are two subdivisions of this column caused by the break in the narrative where the words of the stage direction occur

Exit Worcester and Vernon

The first subdivision contains 8 words the second 09 words the column contains 37 words besides three words in brackets (as we heard) on the seventh line from the bottom If these are counted in then the column contains 40 words and the second subdivision contains 1 words This column then, gives us these modifying numbers

Words in first subdivision	8
Words in second subdivision	09
Words in second subdivision plus the bracket words	1
Words in column	37
Words in column plus the words in brackets	40
Words from end of first subdivision to end of column	09
Words from beginning of second subdivision to end of column	08
Words from beginning of second subdivision plus bracket words	11

But it will be found hereafter that the modifying numbers found on page 73 are not used in the cipher narrative until the same has been first modified by the numbers obtained, in the same way, on page 74. That is, page 74 is used before page 73. We therefore turn to that page.

The first column of page 74 contains no breaks or subdivisions. There are 284 words in the text, besides 10 words in brackets, 7 hyphenated words, and 1 hyphenated word inside a bracket—the word *post-hoc*, on the fourth line. This gives us, therefore, the following numbers:

Total words in column	284
Total words in column, <i>plus</i> words in brackets	294
Total words in column, <i>plus</i> hyphenated words	291
Total words in column, <i>plus</i> hyphenated and bracket words	301
Total words in column, <i>plus</i> all the hyphenated and bracket words in the column	302

We pass now to the second column. Here, as in the first column of page 73, we have three subdivisions, and these two columns—the first of 73 and the second of 74—constitute the magical frame on which the cipher principally turns, and it is from the marvelous interplay of the numbers found therein that the cipher narrative is wrought out.

The first subdivision of the second column of page 74 contains 50 words, the second, 168, the third, 30, and the reader will observe hereafter how those figures, 50 and 30, play backward and forward through the cipher story, and he will see how the whole story of Shakspeare's life, as well as Marlowe's, radiates out from that central subdivision, containing 168 words, or 167, exclusive of the first word.

The second column of page 74 gives us, then, these figures:

Number of words in first subdivision	50
Number of words in second subdivision	168
Number of words in third subdivision	30
Number of words from top of column to beginning of second subdivision	51
Number of words from beginning of second subdivision to end of same	167
Number of words from beginning of column to end of second subdivision	218
Number of words from beginning of column to beginning of third subdivision	219
Number of words from beginning of column to end of column	248
Number of words from beginning of third subdivision to end of column	29
Number of words from end of second subdivision to end of column	30
Number of words from end of first subdivision to end of column	198
Number of words from end of column to beginning of second subdivision	197

But there are in this column words in brackets and 2 hyphenated words. These are in the second and third subdivisions and modify them accordingly. That is to say there are 21 words in brackets in the second subdivision and 1 in the third and there is 1 hyphenated word in the second subdivision and 1 in the third. Hence we have these additional numbers

Number of words in second subdivision	168
Number of words in second subdivision <i>plus</i> 1 bracket words	189
Number of words in second subdivision <i>plus</i> 1 hyphenated word	169
Number of words in second subdivision <i>plus</i> bracket and hyphenated words	190
Number of words in third subdivision	30
Number of words in third subdivision <i>plus</i> 1 bracket word	31
Number of words in third subdivision <i>plus</i> bracket and hyphenated words	3

The *multipliers* which produce the root numbers are found in the first column of page 74. They are 10 (the number of bracket words) 7 (the number of hyphenated words) 11 (the number of bracket words *plus* the one hyphenated word *post horse* included in the bracket) and 18 (the total of bracketed and hyphenated words in the column)

We have here then the *machinery* of Bacon's great cipher and as we proceed with the explanation of its workings the wonder of the reader will more and more increase that any human brain could be capable of compassing the construction of such a mighty and subtle work.

The cipher story I shall work out in the following pages is but a small part of the entire narrative in these two plays. I break as it were into the midst of the tale like one who overhears the middle of a conversation between two men. He has not got it all but from what he gleans he can surmise something of what must have preceded and of what will probably follow it.

The root numbers out of which the story grows are as follows

505 506 513 516 523

These are the keys that unlock this part of the cipher story in the two plays *1st* and *2d Henry IV*. They do not unlock it all nor would they apply to any other plays. They are the product of multiplying certain figures in the first column of page 74 by certain other figures. The explanation of the way in which they are obtained I reserve for the present intending in the future to work

out the remainder of the narrative in these two plays, which I here leave unfinished. It may, of course, be possible that some keen mind may be able to discover how those numbers are obtained and anticipate me in the work. I have to take the risk of that. My publishers concur with me in the belief that the copyright laws of the United States will not give me any exclusive right to the publication of that part of the cipher narrative in the plays which is not worked out by myself. I shall therefore have worked for years for the benefit of others, unless in this way I am able to protect myself. "The laborer is worthy of his hire," and if such a discovery as this could have been anticipated by the framers of our copyright laws, they would certainly have provided for it. For if a man is entitled to gather all the benefits which flow from a new application of electricity, as in the telegraph or the telephone, to the amount of millions of dollars, certainly there should be some protection for one who by years of diligent labor has lighted a new light in literature and opened a new gate in history.

Neither do I think any reasonable man will object to my reserving this part of the cipher. My friend Judge Shellabarger, of Washington, said in an address, in 1885, before a literary society of that city

If any man proves to me that in any writing the tenth word is *our*, the twentieth word *Father*, the thirtieth word *who*, the fortieth word *art*, the fiftieth word *in*, the sixtieth word *heaven*, and so on through the whole of the Lord's Prayer, we must confess, however astonished we may be, that such a result could not have occurred by accident, but that these words must have been ingeniously woven into the text by some one, at those regular and stated intervals.

And if this be true when the cipher word is every tenth word, would it not be equally true if the Lord's Prayer occurred in the text at intervals represented by the following figures?

10th word	18th word	27th word	10th word	18th word	27th word.
<i>Our</i>	<i>Father,</i>	<i>who</i>	<i>art</i>	<i>in</i>	<i>heaven,</i>
10th word	18th word	27th word	10th word	18th word	27th word
<i>hallowed</i>	<i>be</i>	<i>thy</i>	<i>name</i>	<i>thy</i>	<i>kingdom</i>
10th word	18th word	27th word	10th word	18th word	27th word
<i>come,</i>	<i>thy</i>	<i>will</i>	<i>be</i>	<i>done</i>	<i>on</i>
10th word	18th word	27th word	10th word	18th word	27th word
<i>earth</i>	<i>as</i>	<i>it</i>	<i>is</i>	<i>in</i>	<i>heaven</i>

That is to say if the cipher narrative moves through the text
not 10 10 10 etc but 10 18 7 10 18 7 10 18 7 etc

And if this be true of a short writing like the Lord's Prayer
does it not amount to an absolute demonstration if this series of
numbers or any other series of numbers extends through many
pages of narrative from the beginning of one play to the end of
another?

Instead of the cipher story in these Plays being as some have
supposed a mere hop skip and jump collocation of words it will be
found to be as purely arithmetical and as precisely regular as
either of the examples given above.

[NOTE As these sheets are passing through the press we find there are some typographical errors in the following *fac-similes* for instance, the first word of the third line of column one, page 75, contains a hyphen in the word "Out-rod," which is not noted on the margin. The same error has been observed on the 36th line of column two of page 75, where the hyphen in "well-laboring" is not noted in the margin. In these cases, however, the correct number of hyphens is given at the bottom of the columns. The 450th word of the second column of page 75 is "Iron," but there is a failure to place a red mark under it. There are, doubtless, other mistakes in the printing of the *fac-similes*, and where the critical find that the numbering in red ink of the same does not correspond with the statements in the explanations, they are respectfully requested to examine the text for themselves, and correct any mistakes which may exist.

THE PUBLISHERS

April 24, 1888]



The First Part of Henry the Fourth,

with the Life and Death of HENRY

Surnamed HOT-SPURRE

Actus Primus Scena Prima

Enter the King Lord John of Lancaster Earle of Westmerland with others

*Ki*ng
Shaken as we are so was the state
 Findeth a time for frightened Peace to pant
 And breath shortwinded accents of new broils
 To be commenced in Stronds a-farre remote
 More the thursty entrance of this Soile,
 If daube her lippes with her owne childrens blood;
 More shall trenching Warre channell her fields
 Rouse her Flowres with the Armed hooves
 Of hoste paces. Those opposed eyes
 Much like the Meteors of a troubled Heauen,
 Of one Nature of one Substarce bred
 Late ly meeete in the intestine shooke
 Of furious cloze of civill Batcherie
 All now in mutuall well beleeving rankes
 Archall one way and ben more oppos'd
 Against Acquaintance Kindred and Allies.
 The edge of Warre I be an ill-sheathed knife
 More shall cut his Master Therefore Friends
 As farre as to the Sepulcher of Christ
 These Soulders now vnder whose blessed Crosse
 Are impressed and ingad to fight
 With a power of English shall we leue
 These armes were moulded in their Mothers wombe
 To chase these Pagans in those holy Fields
 Where whos Acres walk'd those blessed feete
 In this fourteene hundred yeares ago were made
 Our aduantage on the bitter Crosse
 Whis our purpose is a twelue month old
 And bootlesse is to tell you we will go
 Therefore we meete not now Then let me heare
 You my gentle Cousin Westmerland
 Haryestern, your Councell did decree
 Forwarding this deepe expedience
 To My Lorde Thibasse was hox in question,
 And many limits of the Charge set downe
 Yesterday night when all athwart there came
 A host from Wales laden with heavy Newes
 How worst was That the Noble Mortimer,
 Leading the men of Herefordshire to fight
 Against the regular and wilde Gloucesters
 As by the yude hands of that Welshman taken
 And a thousand of his people butchered

Vpon whose dead corpes there was such misse,
 Such beastly shamelesse reformation
 By those Welshwomen done, as may not be
 (Without much shame) re told or spoken of
King It seemes then that the tidings of this braue,
 Brake off our businesse for the Helyland
*W*est This matche with other like my gracious Lord,
 Farre more vneuen and vnwelcome Newes
 Came from the North and thus it did report
 On Holy roode day the gallant *Hoffarre* that
 Young *Harry Percy* and braue *Archibald*
 That euer valiant and approoued Scot
 At *Himden* met where they did spend
 A sad and bloody houre
 As by discharge of their Artillery
 And shap of likely hood the newes was told:
 Forth that brought them into every heate
 And pride of their contention did take horse,
 Vncertaine of the issue any way
King Heere is a deepe and true industrious friend,
Sir Walter Blunt newly lighted from his horse
 Strained with the variat on of each foyle
 Let wit that *Holmedon* and this Seat of our
 And he hath brought vs smooth and welcom newes.
 The Earle of *Derby* is discouered
 Ten thousand bold Scots two and twenty knights
 Bolke in their owne blood did *Sir Walter* see
 On *Holmedons* Planes Of Prisoners *Hotspurre* took
Mordaks Earle of Fife and eldest sonne
 To beate *Douglas* and the Earle of *Albany*
 Of *Marry*, *Agnes* and *Menteith*
 And is not this an honourable spoyle?
 A gallant prize? His Colours is it not? In this
*W*est A Conquest for a Prince to boast of
King Yea therethou mak'st me sad & murther
 In enuy that my Lord Northumberland
 Should be the Father of so blest a Sonne
 A Sonne who is the Thame of Honors tongue;
 Amongst a Groue the very straightest Plant
 Who is Sweet Fortunes Minion and her Pride
 Whilst I by looking on the praise of him,
 See Rvot and Dishonour staine the brow
 Of my yong *Harry* O that I could be proud
 That some Northgrip tripping Faery had changed
 In Cradle cloth our Children where they lay
 And call'd mine *Percy* his *Plantagenet*

Poys. Good morrow sweetest. What saies Monsieur Remorse? What saies Sir Iohn Sacke and Sugar-lacke? How agrees the Diuell and thee about thy Soule, that thou soldest him on Good-Friday last, for a Cup of Madera, and a cold Capons legge?

Prin. Sir Iohn stands to his word, the diuell shall haue his bargaine, for he was neuer yet a Breacher of Prouerbs. *He will giue the diuell his due.*

Poyn. Then art thou damn'd for keeping thy word with the diuell.

Prin. Else he had damn'd for cozening the diuell.

Poy. But my Lads, my Lads, to morrow morning, by foure a clocke early at Gads-hill, there are Pilgrimes going to Canterbury with rich Offerings, and Traders riding to London with fat Purfes. I haue vizards for you all, you haue horses for your selues. Gads-hill lyes to night in Rochester, I haue bespoken Supper to morrow in Eastcheape; we may doe it as lecare as sleepe. if you will go, I will stuffe your Purfes full of Crovnes. if you will not, tarry at home and be hang'd.

Fal. Heare ye Yedward, if I tarry at home and go not, He hang you for going.

Poy. You will chop.

Fal. Hal, wilt thou make one?

Prin. Who, I rob? Is theefe? Not I.

Fal. There's neither honesty, manhood, nor good fellowship in thee, nor thou cam'st not of the blood-royall, if thou dar'st not stand for ten shillings.

Prin. Well then, once in my dayes He be a mad cap.

Fal. Why, that's well said.

Prin. Well, come what will, He tarry at home.

Fal. He be a Traitor then, when thou art King.

Prin. I care not.

Poyn. Sir Iohn, I prythee leaue the Prince & me alone, I will lay him downe such reasons for this aduventure, that he shall go.

Fal. Well, maist thou haue the Spirit of perswasion, and be the eares of profiting, that what thou speakest, may moue, and what he heares may be beleued, that the true Prince, may (for recreation sake) proue a false theefe, for the poore abuses of the time, want countenance. Farewell, you shall finde me in Eastcheape.

Prin. Farewell the latter Spring. Farewell Alhallowen Summer.

Poy. Now, my good sweet Hony Lord, ride with vs to morrow. I haue a list to execute, that I cannot manage alone. *Falstaffe, Harney, Rossie,* and *Gads-hill*, shall robbe those men that wee haue already way-layde, your selfe and I, wil not be there, and when they haue the booty, if you and I do not rob them, cut this head from my shoulders.

Prin. But how shall we part with them in setting forth?

Poy. Why, we wil set forth before or after them and appoint them a place of meeting, wherein it is at our pleasure to faile, and then will they aduventure vpon the exploit themselves, which they shall haue no sooner achieved, but wee I sit vpon them.

Prin. I, but tis like that they will know vs by our horses, by our habits, and by euery other appointment to be our selues.

Poy. Tut our horses they shall not see, He tye them in the wood, our vizards wee will change after wee leaue them, and furrh, I haue Cases of Buckram for the nonce, to unmaske our noted outward garments.

Prin. But I doubt they will be too hard for vs.

Poy. Well, for two of them, I know them to bee as

true bred Cowards as euer turn'd backe, and for the third if he fight longer then he sees reason, He forswear Armes. The vertue of this Test will be, the incomprehensible lyes that this fat Rogue will tell vs, when we meete at Supper, how thirty at least he fought with, what Wardes, what blowes, what extremities he endured, and in the reproose of this, lyes the test.

Prin. Well, He goe with thee, prouider vs all things necessary, and meete me to morrow night in Eastcheape, there He sup. Farewell.

Poy. Farewell my Lord.

Exit Poyn.

Prin. I know you all, and will while you hold The vn-yok'd humors of your idlenesse:

Yet herein will I imitate the Sunne,

Who doth permit the base contagious cloudes

To smother vp his Beauty from the world,

That when he please againe to be himselfe,

Being vnted, he may be more vnderdred,

By breaking through the foule and ugly mist

Of vapours, that did seeme to strangle him.

If all the yere were playing holidays,

To sport, would be as tedious as to worke;

But when they seldome come, they wish-for come,

And nothing pleaseth but rare accidents.

So when this loose behaviour I throw off,

And pay the debt I neuer promised,

By how much better then my word I am,

By so much shall I falsifie mens hopes,

And like bright Mettall on a sullen ground:

My reformation glittering o're my fault,

Shall shew more goodly and attract more eyes,

Then that which hath no soyle to set it off.

He so offend, to make offence a skill,

Redeeming time, when men thinke least I will.

Scena Tertia.

Enter the King, Northumberland, Worcester, Hereford, Sir Walter Blunt, and others.

King. My blood hath bene too cold and temperate, Vnapt to stirre at these indignities, And you haue found me, for accordingly, You tread vpon my patience. But be sure, I will from henceforth rather be my Selfe, Mighty, and to be fear'd, then my condition Which hath bene smooth as Oyle, soft as yong Downe, And therefore lost that Title of respect, Which the proud soule ne're payes, but to the proud.

Here. Our house (my Soueraigne Liege) little deserves The scourge of greatnesse to be vsed on it, And that same greatnesse too, which our owne hands Haue holpe to make so portly.

Nor. My Lord.

King. Worcester get thee gone, for I do see Danger and disobedience in thine eye. O sir, your presence is too bold and peremptory, And Maistie might neuer yet endure The moody Frontier of a seruant brow, You haue good leaue to leaue vs. When we need Your vsic and counsell, we shall send for you. You were about to speake.

North. Yea, my good Lord.

Those

*H*r But soft I pray you did King *R*ichard then
Proclaime my Brother *M*ortimer,
Heyrato the Crowne.

*N*or He did, my selfe did heare e
*H*ot Nay then I c not blame h s Conf n King
Thi w s d h m on the barren M unt nes stand
But shall it be that you that let the Crowne
Vpon the h d of his forgetful man
And f this sake wore the detested blot
Of murthe ous subornation? Sh ll it be
That you a world of curses vnder, oo,
Being the Agents or base sec nd meanes
The Co ds the L dder or the Hangman rather?
O pardon if that I descend so low
To shew the Lin and the Pr dicament
Wherein you range vnder this subtil king
Shall it for shame be spoken in th se dayes
Or fill vp Chronicles in time to come
That men of your Nobility and P wer
D d gage them both in an vnust behisfe
(As Both of you God pardon it, hau done)
To put downe *Richard* that sweet lovely Rose
And plant this Thorne this Canker *Ball n brook*?
And shall it in more shame be i ther spoken
That you are fool'd d scarded and shooke off
By h m for w l om these sh mes ye vnderwent?
No yet time serues where n you may redeeme
Your banish d Honor and restore your felues
Into the good Thougts of the world gure
Reuenge the geer n d disdain d contempe
Of this proud King who studi s day and ni ht
To answer all the Debr he owes vnto you
Euen with the bloody Payment of your deaths
Therof elsay

*N*or Peace Cousin say no more
And now I will vnclape Secret booke,
And to your quicke conceyung Discontents,
Hereade you Matter, deepe and d igerous,
As full of perill and aduerturous Sp c
As to o're walke a Current roaring loud
On the vnstedfast foong of a Speare

*H*ot I he fall in good a ghi glinke or swimme
Send d nger f m th East vnto the West
So Honor crosse it from the North to South
And let them grapple The blood more stirres
To rowze a Lyon then to start a Hare

*N*or Im gnat on offom great explo r,
Dreash m b yond the bounds s patience

*H*ot By heauen m thi kes it were an easie leap
To plucke br ght Honor from the pale fac d none
O dwe into th e bottom of th e deepe
Where Fadome line could euer touch the ground,
And plucke vp drowned H nor by the Lockes
So he that doth redeeme her therce might care
With ut Co ruall alst er D gn es
But on t p n this hife frid Fellowship

*N*or He apprehends a World of F gures here
But nor the f me of v hat he should attend
Good C ul ng me audience for a while,
And fl me

*H*r I cry you mercy

*N*or Thos same Noble Scottes

That are y r p on rs

*H*ot I lck ep hem all

By I cauen he sh all not haue a Scot of them
No if a Scot would sue his Soule, he shall not.

He keepe in m by this Hard

*N*or You start away

And lend no care vnto my purposes
Those Prisoners you shall keepe

*H*r Nay I will that sh t

He said he would not ransom *Mortimer*

Forbad my tongu to speake of *Mortimer*

But I w ll finde him, hen helyes asleepe

And in his eare He holla *Mortimer*

Nay He ha a Starling shall be taught to speake

Nothing, but *Mortimer* and gneit hurt

To keepe his anger full n motion

*N*or Heare you Cousin a word

*H*ot All floudies heere I solemnly desie

Sucho v to gall and pinch this *Bu rghbrooke*

And that same Sw rd and Buckler Prince of Wales

But that I thinke his Father loues him not

And woud be glad he met with some mischance,

Iy uld haue povson d him with a p t of Ale

*N*or Farewell Kinsman He talketo you

When you are better remper d to attend

*N*or Why what a Volspeu tongu d & impatient too

Art thou to breake in o this W anizs mood

Tying th ne eare to no tongue but thine owne

*H*ot Why look you I am i hpt & scourg d with rod

Netled and stung with P sm res when I heare

Of this yle Pol utian *Ball n brook*

In *R*ichards time What de ye call the place?

A plague vpon e it is in Gl ustershire

Twas where the madcap Duke his Vncle kept,

His Vncle York where I first bow d my knee

Vnto this King of Smiles this *Bullingbracke*

When you and he came backe from Ravenspurgh

*N*or At Birkley Castle

*H*r You say true:

Why what a caudie deale of cuttles e

This fawn n Grey hound then did proffer m

Looke when his Infant Fortune came to age,

And gentle *Harry Percy* and kinde Cousin

O the D uell take such Co zeners God forg ue me,

Good Vncle tell your tale for I haue done.

*N*or Nay, if you haue not, too e againe,

W c I stay your leysure

*H*r I haue done I footeh

*N*or Then once more to your Scott sh Prisoners

Del uerth e v p w thout their ransom fl ight

And make the *Douglas* sonne your onely m ne

Forpowres in Scotland which for duers reasons

Which I shall send you w tten be assurd

W heastly be granted you my Lord

Your Sonne in Scotland being thus imp l y d

Shall secretly into the bosome tre pe

Of barfame noble Prelate, well beloud,

The Archb shop

*H*ot Of y the t emor?

*N*or True who beares hard

His Prothers death at *B f w* the Lord *Scrope*

I speake not this in istum c n

As what I thinke m gh t but i l at know

Is ruminated plotted and set downe

And onely flayes but to b h ld the face

Of that o cation that shall b ing it on

*H*r It melt it

Vp n my l f it y ll do wond rous w ll

*N*or Bef e the game's a foot thou sh ll e f fl p

*H*r Why it cann t hoofe but be a Noble pl t

And then the power of Scotland, and of Yorke
To ioyne with Mortimer, He.

For. And so they shall.

Hot. In faith it is exceedingly well ynd.

For. And 'tis no little reason bids vs speed,
To saue our heads, by raising of a Head:

For, beate our selues as euen as we can,

The King will alwayes thinke hym in our debt,

And thinke, we thinke our selues vnsatisfied,

Till he hath found a time to pay vs home.

And thus already, how he doth beginne

To make vs strangers to his lookes of loue.

Hot. He does he does, wee'l be reueng'd on him.

For. Cousin, farewell. No further go in this,

Then I by Letters shall direct your course

When time is ripe, which will be sodainly.

He Reale to Glendower and loc, Mortimer,

Where you, and Douglas and our powres at once,

As I will fashion it, shall happily meete,

To beare our fortunes in our owne strong armes,

Which now we hold at much vncertainty,

For. Farewell good Brother, we shall thrine, I trust

Hot. Vncle, adieu: O let the houres be short,

Till fields, and blowes, and grones, applaud our sport

Actus Secundus. Scena Prima.

Enter a Carrier with a Lanterne in his hand.

1. Car. Heigh-ho, an't be not foure by the day, Ile be
hang'd Charles was ne is ouer the new Chimney, and yet
our horse not packt. What Ostler?

Ost. Anon anon.

1. Car. I prethee Tom, beate Cots Saddle, put a few
Flockes in the point the poore Iade is wrung in the wi-
thers, out of all celfe

Enter another Carrier.

2. Car. Pease and Beanes are as danke here is a Dog,
and this is the next way to giue poore Iades the Bo-
tes This house is turned ypside downe since Robin the Ostler
dyed.

1. Car. Poore fellow neuer ioy'd since the price of oats
rose, it was the death of him.

2. Car. I thinke this is the most villanous house in al
London rode for Fleas I am stung like a Tench.

1. Car. Like a Tench? There is ne re a King in Chri-
stendome, could be better bit, then I haue beene since the
first Cocke.

2. Car. Why, you will allow vs ne're a Jourden, and
then weleake in your Chimney. and your Chamber-Iye
breeds Fleas like a Loach.

1. Car. What Ostler, come away, and be hang'd come
away.

2. Car. I haue a Gammon of Bacon, and two razes of
Ginger, to be deliuered as farr as Charing-crosse.

1. Car. The Turkies in my Pannier are quire starued
What Ostler? A plague on thee, hast thou neuer an eye in
thy head? Canst not heare? And t'were not as good a
deed as drinke, to break the pate of thee, I am a very Vil-
laine. Come and be hang'd, hast no faith in thee?

Enter Gads-hill

Gad. Good-morrow Carriers. What's a clocke?

Car. I thinke it be two a clocke.

Gad. I prethee lend me thy Lanthorne to see my Gel-

ding in the stable.

1. Car. Nay soft I pray ye, I know a trick worth two
of that

Gad. I prethee lend me thine.

2. Car. I, when, canst tell? Lend mee thy Lanthorne
(quoth a) mury Ile see thee hang'd first.

Gad. Sirra Carrier. What time do you mean to come
to London?

2. Car. Time enough to goe to bed with a Candle, I
warrant thee. Come neighbour Stugges, wee'll call v
the Gentlemen, they will loig with company, for they
haue great charge.

Exunt

Enter Chamberlaine.

Gad. What ho, Chamberlaine?

Cham. At hand quoth Pick-purse.

Gad. That's euen as fure, as at hand quoth the Cham-
berlaine. For thou variest no more from pick'ing of Pur-
ses, then giuing direction, do'h from labouring. Thou
lay'st the plot, how.

Cham. Good morrow Master Gads-hill, it holds cur-
rant that I told you yesternight There's a Frenchman in the
wilde of Kent, hath brought three hundred Markes with
him in Gold I heard him tell it to one of his company last
night at Supper, a kinde of Auditor, one that hath abun-
dance of charge too (God knows what) they are vp al-
ready, and call for Egges and butter. They will away
presently.

Gad. Sirra, if they meete not with S Nicholas Clarke,
Ile giue thee this necke.

Cham. No, Ile none of it I prythee keep that for the
Hangman, for I know thou'lt forsake S Nicholas as tru-
ly as a man of falsehood may.

Gad. What talkest thou to me of the Hangman? If I
hang, Ile make a fat payre of Gallowes. For, if I hang,
old Sir Iohn hangs with mee, and thou know'st he's no
Staruelling. Tut, there are other Troians that I dream'd
not of, the which (for sport sake) are content to doe the
Profession some grace, that would (if matters should bee
look'd into) for their owne Credit sake, make all Whole
I am ioynd with no Foot-lind-lasters, no Long-staffe
six-penny strikers, none of these mad Must chio purple-
hul'd Maltwornes, but with Nobility, and Tranquillite,
Bourgomasters, and great Oncyers, such as can holde in,
such as will strike sooner then speake, and speake sooner
then drinke and drinke sooner then pray. and yet I live,
for they pray continually vnto their Saint the Common-
wealth, or rather, not to pray to her, but prey on her for
they ride vp & downe on her, and make hir their Boote

Cham. What, the Commonwealth their Bootes? Will
she hold out water in foule way?

Gad. She will, she will, Iustice hath liquor'd her. We
steale as in a Castle, cocksure. we haue the receipt of Fern-
seede, we walke inuisible.

Cham. Nay, I thinke rather, you are more beholding
to the Night, then to the Fernseede, for your walking in-
uisible.

Gad. Giue me thy hand

Thou shalt haue a share in our purpose,

As I am a true man.

Cham. Nay, rather let mee haue it, as you are a false
Theefe

Gad. Goe too: Homo is a common name to all men.
Bid the Ostler bring the Gelding out of the stable. Fare-
well ye muddy Knaue.

Exunt

Scena Secunda

Enter Prince, Poynes, and Peto

Poynes Come shelter shelter I have remoted Falstaff
Horse, and his fellows like a guth U Veluer

Prin Stand close

Enter Falstaff

Fal Peace ye fat kidney d Rascall, what a bawling

dost thou keep

Fal What for r Hal?

Prin He is walk d vp to the top of the hill Ile goe k
him

Fal I am accus'd to rob in that The se company; that
Rascall hath remoued my Horse and tied him I know not
where If I trauell but foure foot by the squire farther
foote I shall breake my winde Well I doe be not but
to dye a fure death for all this if I scape I am lig for kil
ling that Rogue I haue forsworne his company hoarely
any time this two and twenty yeare & yet I am bew tel
with the Rogues company If the Rascall haue nogiuen
me medicines to m keme loose him, Ile be hang d I coul
not heere I haue drunke Medicines P m Hal a
Plague vpon you both Bardolph Peto Ile startu ere I
roba foot of ther And were not as good a deede to
dine, to turne T m dish and to leaue these Rogues I
am the venest Varler this euer chewed with a Tooth
Eight yards of vneuen ground is threese re & ten mil
d short me and the stony h arted Villaine knowe it
will enoug A plague vpon you when Theeues cannot be
made one to another

They whistle

Where a plague light vpon you all, Giue my Horse you
Rogues giue me my Horse, and be hang d

Prin Peace ye fat gutters lye downe lay thine eare
close to the ground, and hll if thou can heare the tread of
Travellers

Fal Haue you any Lesuers to list me vp again being
downe? Ill not be remine owne flesh for a roote an
for all the coine in thy Fathers Exchequer What a plague
mean yeto colt me thus?

Prin Thou shalt ouercome col ed ths art encolted
Fal I prethee good Prince Hal, help me to my horse,
good Kings Ionne

Prin Out you Rogues shall I be you Officer?

Fal Go hang thy f lers in thine own heere apparant
Garters If I be tare Ile peach for this and I haue not
Ballas made on all and sung to filshy turne I a Cup of
Sacke be my poyson when a Rascall of d, e, f
too thare is

Enter Gadsby

Gadsby

Fal So I do against my will,

Fal O my our Se te I know his voice

Bardolph what newes?

Bardolph Calfe ye calfe ye on with your Vizards there d
many of the Kings coming downe the hill, tis g ing
to the King Exchequer

Fal You lie you rogue I going to the Kings Tavern

Fal There is enough to m vey all

Fal To helia g d

Prin You foure shall front them in the narrow Lane
N d and I will walke lower if they scape from you en
counter then they light on vs

Peto But how many be of them?

Gad Some eight or ten

F I Will they not rob vs?

Prin What a Coward s r soby Paunch

Fal Indeed I am not l br of Ga net your Grandfat
but yet no Coward Hal

Prin Wee Ile aue that to the prooffe

Prin Surrealcke thy horse sit behinde the hedge,
when thou need st him there thou shalt finde him. Fal
well and stand fast

Fal Now cannot I strike him if I should be hang d

Prin Ned where are our d sgu s d

F in Heere hard by Stand close

Fal Now my Masters, happy man be his dole, say I
euery man to his businesse

Enter Travellers

Trav Come Neighbour the boy shall leade our Ho
dow the hill Wee I walke a foot a while, and ease o
Legges

Theeues Stay

Trav Iesu blese vs

Fal Strike downe with th m cut in villains throats
a whorson Caterpillars Bacon fed knaues, th y hare w
youth; owne with them sleece them

Trav O we are vndone both we and ours for euer

Fal Hang ye gorballed knaues are you vndone? No
ye Fat Chuffer I would your store were heere On Ba
cons on what ye knaues? Yong men iust lue you
Grand lurers are ye Wee Ile hure ye is faith

Heere is y b h a d b l e i l e m e r t h a

Pri te and P m

P The Theen shau bound th True men N
could thou send I rob the Theeues and gomer ly to L
don it would be argument for a weeke Laughter to
Monie and a good leil for euer

Peto Stand close I be restert comming

Enter Theeues again

Fal Come my Mast it leas share and then to th
before day and the Prince d Poynes be not two ar
rand Cowards there are equ y fling There is no mo
valour in that Poy s than in a wilde Ducke

Prin Your money

To th Villaines

As they are flying the Prince and P yne s upon them
Flye away leas gibe b y b d h m

Prin Got with much ease Now mettrily o Horse

The Theeues are sca tied and posselt with fear so strong
ly that they dare not meet each other es l takes his sel
low for an Officer Away good Ned Falstaff sweates to
death and Lord a thel ne earth as he walke along we
not for laughing I should putty him

Prin How the Rogue roard

Exit

Scena Tertia

Enter Hostpares f l e s t r e a d s g a f e n t

Thus for some owne part my Lord I could bee well contented
both in r s p e l l of the low I haue your house

He

He could be contented. Why is he not then in respect of the love he beares our house. He shewes in this, he loves his owne Barne better then he loves our house. Let me see some more. *The purpose you undertake is dangerous.* Why that's certaine. 'Tis dangerous to take a Colde, to sleepe, to drinke. but I tell you (my Lord foole) out of this Needle, Danger, we plucke this Flower, Safety. *The purpose you undertake is dangerous, the Friends you have named uncertaine, the Time is selfe unsorted, and your whole Plot too light, for the counterpoise of so great an Opposition.* Say you so, say you so. I say vnto you againe, you are a shallow cowardly Hinde, and you Lye. What a Jack-braine is this? I protest, our plot is as good a plot as euer was laid, our Friend true and constant. A good Plot, good Friends, and full of expectation. An excellent plot, very good Friends. What a Frothy-spirited rogue is this? Why, my Lord of Yorke commends the plot, and the generall course of the act on. By this hand, if I were now by this Rascall, I could braine him with his Ladies Fan. Is there not my Father, my Vncle, and my Selve, Lord Edmund Mortimer, my Lord of Yorke, and Owen Glendower? Is there not besides, the Douglas? Haue I not all their letters, to meete me in Armes by the ninth of the next Month? and are they not some of them set for ward already? What a Pagan Rascall is this? An Infidell. Ha, you shall see now in very sincerity of Feare and Cold heart, will he to the King, and lay open all our proceedings. O, I could diuide my selfe, and go to buffets, for mouing such a dish of skimm'd Milk with so honourable an Action. Hang him, let him tell the King we are prepared. I will set forwards tonight.

Enter his Lady.

How now Kate, I must leaue you within these two hours.

La. O my good Lord, why are you thus alone? For what offence haue I this fortnight bin banish'd woman from my *Harries* bed? Tell me (sweet Lord) what is't that takes from thee Thy stomacke, pleasure, and thy golden sleepe? Why dost thou bend thine eyes vpon the earth? And start so often when thou sitt'st alone? Why hast thou lost the fresh blood in thy cheekes? And giuen my Treasures and my rights of thee, To thicke-ey'd musing, and cust melancholly? In my faint-sleeps, I by thee haue watcht, And heard thee murmur tales of Iron Warres: Speake rearmes of manage to thy bounding Steed, Cry courage to the field. And thou hast talk'd Of Sallics, and Retires, Frenches, Tents, Of Palizadoes, Frontiers, Parapets, Of Basiliskes, of Canon, Culuerin, Of Prisoners ranfome, and of Souldiers slaue, And all the current of a headdy fight. Thy spirit within thee hath bene so far Warre, And thus hath so bestir'd thee in thy sleepe, That beds of fyre hath stood vpon thy Brow, Like bubbles in a late-disturbed Streame; And in thy face strange motions haue appear'd. Such as we see when men reframe their breath On some great sodaine hast. O what portents are these? some heauie businesse hath my Lord in hand, And I must know it, else he lues me not.

Her. What ho? Is *Gilliams* with the Paeker gone?

Ser. He is my Lord an houre agoe.

Her. Dash *Butler* brought thot chortles fro the Sheriff?

Ser. One horse, my Lord, he brought euen now.

Her. What Horse? A Roane, a crop care, is it not.

Ser. It is my Lord,

Her. That Roane shall be my Throne. Well, I will backe him straight. *Esperance*, bid *Butler* lead him forth unto the Parke.

La. But heare you, my Lord.

Her. What say'st thou my Lady?

La. What is it carries you away?

Her. Why, my horse (my Love) my horse.

La. Out you mad-headed Ape, a Weazell hath not such a deile of Spleene, as you are toft with. In sooth he know your businesse *Harry*, that I will. I feare my Brother *Mortimer* doth stirre about his Title. and hath sent for you to line his enterprize. But if you go

Her. So farre a foot, I shall be weary, Loue.

La. Come come, you Paraquero, answere me directly vnto this question that I shall aske. Iudeede he brake thy little finger *Harry*, if thou wilt not tel me true.

Her. Away away you trisser. Loue I loue thee not, I care not for thee Kate. this is no world

To play with Mammets and to rilt with lips; We must haue bloodie Noses, and crack'd Crownes, And passe them currant too. Gods me, my horse What say'st thou Kate? what wold'st thou haue with me?

La. Do ye not loue me? Do ye not indeed?

Well, do not then. For since you loue me not, I will not loue my selfe. Do you not loue me? Nay, tell me if thou speake'st in iest, or no.

Her. Come, wilt thou see me ride?

And when I am a horsebacke. I will sweare I loue thee infinitely. But hearken you Kate, I must not haue you henceforth, question me, Whether I go nor reason whereabout.

Whether I must, I must and to conclude,

This Evening must I leaue thee, gentle Kate.

I know you wise but yet no further wile

Then *Harry Percies* wife. Constant you are,

But yet a woman. and for secrecie,

No Lady closer. For I will beleuee

Thou wilt not viter what thou do'st not know,

And so farre wilt I trust thee, gentle Kate,

La. How lo farre?

Her. Not an inch further. But hearken you Kate,

Whither I go, thither shall you go too:

To day will I set forth, to morrow you.

Will this content you Kate?

La. It must of force.

Exeunt

Scena Quarta.

Enter Prince and Poines.

Prin. Ned, prethee come out of that fat room, & lend me thy hand to laugh a little.

Poines. Where hast bene Hall?

Prin. With three or foure Logger-heads, amongst 3; or fourescore Hog-heads. I haue founded the verie base sting of humility. Sirra, I am sworn brother to a leash of Drawers and can call them by their names, as *Tom Dicke*, and *Francis*. They take it already vpon their confidence, that though I be but Prince of Wales, yet I am the King of Curtesie, telling me flatly I am no proud Jack like *Falstaffe*, but a Corinthian, a lad of mettle, a good boy; and when I am King of England, I shall command at the good Laddes in East-cheape. They call drinking deepe, dying Scarler; and when you breath in your watering, then

they cry hem and bid you play it off To conclude I am
 io good a proficient in one quarter of an houre that I can
 drinke with any Tinker in his owne Language during my
 life It tell thee Ned thou hast lost much when I that thou
 wert not with me in this action but sweet Ned to sweet
 ten which name I N d I give thee this penworth of Su-
 gar clapt euen now int my hand by an vnder Sku ler
 one that neuer spake other English in his life then I g i t
 sh Kings a d s i r p e r c e and T a r e w e l c o m e with this shril
 addition A n o A n n s S c o r e a P o t o f B a s t a r d in the
 H a l f e A l e o n o r s o B u r N d t d r i u e a w a y t i m e u n t i l l F a l
 s t a f f e c o m I p r y t h e d o e t h o u s t a n d i n f m e b y r o o m
 w h e l q u s t i o n m y p u n y D r a w e r t o w l a t e n d h e e g a u e
 m e t h e S u g a r a n d n e u e r l e a t c a l l i n g F r a n c i s t h a t h i s
 T a l e t o m e m a y b e n o t h u b u t A n o n s t e p a s i d e a n d l i e
 s h e w t h e e a P r e s i d e n t

P u n s F r a n c i s

P r T h o u a r t p e r f e c t

P o s F r a n c i s

Enter D a w e r

F r a n A n o n a n o n s i r l o o k e d o w n i n t o h P o r t g a r t
 n e t R a l f e

P r i c e C o m e h i t h e r F r a n c i s

F r a M y L o r d

P r n H o w l o n g h a s t t h o u t o s e r u e F r a n c i s

F n F o r f o o t h f i u e y e a r e s a n d a s m u c h a s t

P o n F r a n c i s

F r a n A n o n a n o n s i r

P r n F i u y e a r e s B e r l a d y a l o n g L e a s e f o r t h e c l i n-
 k i n g o f P e w t e r B u t F r a n c i s d a r e s t t h o u b e s o v a l i a n t a s
 t o p l a y t h e c o w a r d w i t h t h y I n d e n t u r e & s h e w i t a f a i r e
 p a i r e o f h e e l e s a n d r u n f r o m i t

F r a n O L o r d s i r l i e b e s w o r n v p o n a l l t h e B o o k s i n
 E n g l a n d I c o u l d f i n d i n m y h e a r t

P n F r a n c i s

F r a n A n o n a n o n s i r

P r H o w o l d a r t t h o u F r a n c i s

F r a n L e t m e s e e a b o u t M i c h a l m o x n e x t I s i r l i c

P o F r a n c i s

F r a n A n o n s i r p r a y y o u s l a y a l i t t l e m y L o r d

P r n N a y b u t h a r k e y o u F r a n c i s f r t h e S u g a r t h o u
 g a u e s t m e t w a s a p e n w r t h w a s n o t

F r a n O L o r d s i r I w o u l d i t h a d b e n e t w o

P r n I w i l l g i u e t h e e f o r i t a t h o u s a n d p o u n d A s k e
 m w h e n t h o u s i t a n d t h o u s h a l t h a u e i t

P o F r a n c i s

F r a n A n o n a n o n

P r i A n o n F r a n c i s N o F r a n c i s b u t t o m o r r o w F r a n-
 c i s o F r a n c i s o n t h u r s d a y o r i n d e e d F r a n c i s w h e n t h o u
 w i l B u t F r a n c i s

F r a n M y L o r d

P r n W i l t t o u r o b t h i s L e a t h e r n e J e r k i n C h r i s t a l l
 b u t t o n N o t p a t e d A g t r i n g P u k e s t o c k i n G a d d i c e
 s t e r S m o o t h t o n g u e S p a n t h p o u c h

F r a n O L o r d s i r w h o d o y o u m e a n e

P r i n W h y t h e n y u r b r o w n B a s t a r d i s y o u r o n e l y
 d r i n k e f r l o o k e y o u F r a n c i s y o u r w h e C a n u a s d o u b
 l e l l f u l l e y i n B a r b a r y s i r i t c a n n o t c o m e t o s o m u c h

F r a n W h a t s t

P n F r a n c i s

P r i n A w a y y u R o g u e d o s t t h o u h e a r e t h e m c a l l

H e r e i t s b i c l i b l e m t h e D r a w e r s t a n d s a n e a d
 y t h o u s w h c h w a y t o g

Enter U t e r

V t W h a t s t a n d s t h o u s t i l l a n d h e a r s t s u c h a c a l

l i n g ? L o o k e t o t h e G u e s t s w i t h i n M y L o r d o l d e S i r
 I s h w i t h h a l f a d o z e n m o r e a r e a t t h e d o o r e s h a l l I l e t
 t h e m i n

P r i L e t t h e m a l o n e a w h i l e a n d t h e n o p e n t h e d o o r e
 P o s s

Enter P o n e i

P o n T n o n a n o n s i r

P r S i r s F a l s t i f f e a n d t h e r e s t o f t h e T h e w e s a r e a t
 t h d o o r e s h a l l w e b e m e r r y

P n A s m e r n a s C u c k e t s m y L a d F u r t h t h e y e e
 W h a t c u n n i n g m a r c h h a u e y u m a d e w i t h t h i s s e t o f t h e
 D r a w e r ? C o m e w h a t s t h e i s s u e

P r I a m n o w o f a l l h u m o r s t h a t h a u e s h e w e d t h e m
 s e l u e s h u m o r s s i n c e t h e o l d d a y e s o f g o o d m a n A d a m t o
 t h e p u p i l l a g e o f t h i s p r e s e n t t w e l u e a c l o c k a t m i d n i g h t
 W h a t s a c l o c k e F r a n c i s

F r a n A n o n a n o n s i r

P r i n T h a t e u e r t h i s F e l l o w s h o u l d h a n e f e w e r w o r d s
 t h e n a P a r r e r a n d y e t t h e s o n n e o f a W o m a n H i s i n d u-
 s t r y i s v p s t a u e s a n d d o w n s t a u e s h i s e l o q u e n c e t h e p a r-
 c e l l o f a r e c k o n i n g I a m n o t y e t o f F e r e u s m n d t h e H o r-
 s p u r t e o f t h e N o r t h h e t h a t k i l l e s m e s o m e s e x o r s e a u e n
 d o z e n o f S c o t s a t a B r e a k f a s t w a s h e s h i s h a n d s a n d s a i e s
 t o h i s w i f e F i e v p o n t h i s q u i e t l i f e I w a n t w o r k e O m y
 s w e e t H e r y s a y e s s h e h w m n y h a s t t h o u k i l l d t o d a y
 G a u e m y R o a n e h o r s e a d r e n c h (a y e s l e e) a n d a s w e e t e r
 s o m e f o u r t e e n a n h o u r a f t e r a t r i f f l e a t s i e I p r e t h e e
 c a l l i n F a l s t i f f e l l e p l a y P e r c y a n d t l a t d a m n d B r a w n e
 s h a l l p l a y D a m e A l o r t i m e r h i s w i f e R o s e s a y e s t h e a r u n-
 h a r d C a l l i n R i b s c a l l i n T a l l o w

Enter F a l s t i f f e

P o n W e l c o m J a c k e w h e r e h a s t t h o u b e e n

F a l A p l a g u e o f a l l C o w a r d s I s a y a n d a V e n e a n c e
 t o o m a r r y a n d A m e n G u e m e a c u p o f S a c k e B o y E r e
 I l e a d e t i s l i f e l o g I l e s o w e n e t h e r s t o c k e s a n d r e n d
 i t m t o o A p l a g e o f R e c o w a r d s G u e m e a C o p o f
 S a c k e R o g u e I s t h e r e n o V e r t u e e x a n t

P r i D i d s t h o u n e u e r s e e T i t a n k i s s e a d s h o f B u t t e r
 p u t t i f f u l l h e a r t e d T i t a n t h a t m e l t e d a t t h e s w e e t e T a l e o f
 t h e S u n n e ? I f t h o u d i d s t t h e n b e l d t h a t c o m p o u n d

F a l Y o u P o g u e l e r e s L i m e i n t i s S a c k e t o o t h e r e
 i s n o t h i n g b u t f o g u e r y t o b e f o u n d i n V i l l n o u s m a n y e t
 a C o w a r d i s w o r s e t h e n a C u p o f S a c k w i t h l i m e A y e
 l n o u s C o w a r d g o t h y w a y e s o l d l a c k e d i e w h e n t h o u
 w i l t i f m a n h o o d g o o d m a n h o o d b e n o t f o r o t v p o n t h e
 f a c e o f t h e e a r t h t h e n a m I a s h o r t e n H e n o t h e r e l n e s
 n o t t h r e e g o o d m e n w h a r g d i n E n g l a n d a t o n e o f t h e m
 i s f a r a n d g r o w e s o l d G o d h e l p e t h e w h e l e a b a d o l d l
 s a y I w o u l d I w e r e a W e a u e r I c o u l d f i n g a l l m a n n e r o f
 s i n s A p l a g u e o f a l l C o w a r d s I s a y s t i l l

P r n H o w n o w W o o l f a c k e w l a t t h a n d s y o u

P r i A K i n g s S o a n e I f I d o n o t b e a t e t h e e o u t o f t h y
 K i n d o m e w i t h a d a g g e r o f L a t h a n d d r i u e a l l t h y S u b-
 j e c t s a f o r e t h e e l i k e s t o c k e o f W i l d e g e e f I l e n e u e r
 w e a r e h a i r e o n m y f a c e m o r e Y o u P r i n c e o f W a l e s

P r W h y y o u h o s o n r o u n d m a n y w h a t s t h e m a t t e r

F a l A r e y o u n o t a C o w a r d A n s i e t m e t o t l a t a n d
 P o n e r t h e r e

P r n Y e f t e h p a u n h a n d y c a l l m e C o w a r d l i e
 s t a b t e e

F a l I c a l l t h e e C o w a r d ? I l e s e e t h e e d a m n d e r e I c a l l
 t h C o w a r d b u t I w o u l d g u e a t h o u s a n d p o u n d I c o u l d
 r u n a s f a s t a t h o u c a n s t Y o u a r e s t r a i g h t e n o u g h i n t h e
 s h o u l d e r y o u c a n r e t o r w h o f e s y o u r b a c k e C a l l y u
 t h e

that backing of your friends? a plague vpon such backing: giue me them that will face me. Giue me a Cup of Sack, I am a Rogue if I drunke to day.

Prince. O Villaine, thy Lippes are scarce wip'd, since thou drunk'st last.

Falst. All's one for that. *Hee saies*
A plague of all Cowards still, say I.

Prince. What's the matter?

Falst. What's the matter? here be foure of vs, haue ta'ne a thousand pound this Morning.

Prince. Where is it, Jack? where is it?

Falst. Where is it? taken from vs, it is a hundred vpon poore foure of vs

Prince. What, a hundred, man?

Falst. I am a Rogue, if I were not a halfe Sword with a dozen of them two houres together. I haue scaped by miracle. I am eight times thrust through the Doublet, foure through the Hose, my Buckler cut through and through, my Sword hackt like a Hand-saw, *ecce signum* I neuer dealt better since I was a man: all would not doe A plague of all Cowards: let them speake, if they speake more or lesse then truth, they are villaines, and the sonnes of darknesse.

Prince. Speake first, how was it?

God. We foure set vpon some dozen.

Falst. Sixteene, at least, my Lord.

God. And bound them

Peto. No, no, they were not bound.

Falst. You Rogue, they were bound, each man of them, or I am a Jew else, an Ebrew Jew.

God. As we were shaming, some fixe or seuen fresh men set vpon vs

Falst. And vnbound the rest, and then come in the other

Prince. What, fought yee with them all?

Falst. All? I know not what yee call all: but if I fought not with fiftie of them, I am a bunch of Radshe if there were not two or three and fiftie vpon poore olde Jack, then am I no two-legg'd Creature

Pom. Pray Heauen, you haue not murdered some of them

Falst. Nay, that's past praying for, I haue pepper'd two of them: Two I am sure I haue payed, two Rogues in Buckrom Sutes. I tell thee what, *Hal*, if I tell thee a Lye, spit in my face, call me Horse: thou knowest my olde word here I lay, and thus I bore my point, foure Rogues in Buckrom let driue at me.

Prince. What, foure? thou sayd'st but two, euen now

Falst. Foure *Hal*, I told thee foure

Pom. I, he said foure

Falst. These foure came all a-front, and mainely thrust at me, I made no more adoe, but tooke all their seton points in my Targuet, thus

Prince. Seuen? why there were but foure, euen now

Falst. In Buckrom

Pom. I, foure, in Buckrom Sutes

Falst. Seuen, by these Hilts, or I am a Villaine else.

Prin. Prethee let him alone, we shall haue more anon

Falst. Doeft thou heare me, *Hal*?

Prin. I and marke thee too, Jack

Falst. Doe so, for it is worth the listening too: thus came in Buckrom, that I told thee of

Prin. So, two more already

Falst. Their Points being broken.

Pom. Downe fell his Hose

Falst. Began to giue me ground: but I followed me

close, came in foot and hand, and with a thought, seuen of the seuen I pay'd.

Prin. O monstrous! eleven Buckrom men growne out of two

Falst. But as the Deuill would haue it, three misbegotten Knaues, in Kendall Greene, came at my Back, and let driue at me, for it was so darke, that thou couldst not see thy Hand

Prin. These Lyes are like the Father that begets them, grosse as a Mountaine, open, palpable. Why thou Clay-brayn'd Guts, thou Kneity pared Foole, thou Horse on obscene greasie Tallow Catches

Falst. What, art thou mad? art thou mad? is not the truth, the truth?

Prin. Why, how couldst thou I no: these men in Kendall Greene, when it was so darke, thou couldst not see thy Hand? Come, tell vs your reason, what sayst thou to this?

Pom. Come, your reason Jack, your reason.

Falst. What, vpon compulsion? No: were I at the Strappado, or all the Racks in the World, I would not tell you on compulsion: Giue you a reason on compulsion? If Reasons were as plentie as Black berries, I would giue you a Reason vpon compulsion, I.

Prin. He be no longer guiltie of this sinne. This sanguine Coward, this Bed presser, this Horse-back-breaker, this huge Hill of Flesh.

Falst. Away you Scrameling, you Elfe-skin, you dried Neats tongue, Bulles pissell, you stocke fish: O for breath to ritter. What is like thee? You Tailors yard, you sheath you Bow-case, you vile standing tucke.

Prin. Well, breath a while, and then to't againe: and when thou hast ty'd thy selfe in base comparisons, leaue me speake but thus.

Pom. Marle lacke.

Prin. We two, saw you foure set on foure and bound them, and were Masters of their Wealth: mark now how a plaine Tale shall put you downe. Then did I etwo, set on you so re, and with a word, outface'd you from your prize, and haue it: yea, and can shew it you in the House. And Falstaffe, you caried your Guts away as nibbly, with as quicke dexteritie, and roared for mercy, and still ranne and roard, as euer I heard Bull-Calf. What a Slaue art thou, to hacke thy sword as thou hast done, and then say it was in fight: What trick? what deuice? what starting hole canst thou now find out to hide thee from this open and apparant shame?

Pom. Come, let's heare Iacke: What trick hast thou now?

Falst. I knew ye as well as he that made ye: Why heare I my Masters, was it for me to kill the Heire apparant? Should I turne vpon the true Prince? Why, thou knowest I am as valiant as Hercules: but beware Infinit, the Lion will not touch the true Prince: Infinit is a great matter: I was a Coward on Infinit: I shall thinke the better of my selfe, and thee, during my life: I, for a valiant Lion, and thou for a true Prince: But Lads, I am glad you haue the Mony: Hostesse, clap to the doores: watch to night, pray to morrow: Gallants, Lads, Boyes, Harts of Gold, all the good Titles of Felle vsup come to you: What shall we be merry? shall we haue a Play extemporary.

Prin. Content, and the argument shall be, thy running away.

Falst. A no more of that *Hal*, and thou'lt be woe.

Enter Hostesse.

Host. My Lord, the Prince?

Prin

Prin How now my Lady the Hostess, what say'st thou to me?

Hofesse Marry my Lord, it is a Nobleman of the Court at doore speake with you. Hee saye he comes from your Father.

Prin Give him as much as will make him a Royall man and send him backe againe to my Mother.

Falst What manner of man is hee?

Hofesse An old man.

Falst What doth Graunt you of his Bed at Midnight? Shall I give him his answer?

Prin Prethee doe lacke.

Falst Faith and he send him packing.

Prin No v Sir, you fought for so did you *Peto*, so did you *Bard*? you are Lyons too, you ranne away vpon instinct; you will not touch the true Prince no more.

Bard Faith I run when I saw others run.

Prin Tell mee now in earnest, how came *Falst* for sword to hacke?

Peto Why he hackt it with his Dagger and said he would sweare truth out of England but hee would make you beleue it as done in good and perfect aduise to doe the like.

Bard Yea and to tickle our Noses with Spear grasse to make them bleed and then to beslobber our garments with it, and sweare it was the blood of true men. I did that I did not thus seuen yeeres before. I blisht to heare his monstrous deuices.

Prin O Villaine thou stolest a Cup of Sacke eigh teene yeeres agoe and wert taken in the manner and ever since thou hast been a ten pore thou hadst fire and sword on thy side and yet thou ranst away what instinct hadst thou for it?

Bard My Lord doe you see the Mercors? do you behold these Exhalations?

Prin I doe.

Bard What thinke you they portend?

Prin Ho, Lutes and cold Purfes.

Bard Choler my Lord it rightly taketh.

Prin No if rightly taketh to Halter.

E t e r Falstaffe

Heere com a fine lack, hee comes bare bone. How now my sweet Creature of Bombast, how long is it lack, since thou saw'st thine own Kneec?

Falst My owne I need? Well, when I was about thy yeeres (*Hal*) I was not an Eagles Talent in the Waste, I could haue crept into any Aldermans Thumbe Ring, a plague of fglun, and grieve it blowes man vpon like a Bladder. There's villanous Newes abroad, heere was Sir *Ihn* *Br* by fir my Father, you must goe to the Court in the Morning. The first mad fellow of the North *Percy* and hee of Wales that gaue *Amrys* the Bastinado and made *Lu* for Cuckold and swore the Deuill his true Liege man vpon the Crosse of a Welch hooke, what a plague call you him?

Prin O G, doe.

Falst *Owen Owen* the same and his Sonne in Law *At rimmer* and old *Northen-brold* and the sprightly *Se* of *Se* *131* *D* *Wglus* that runnes a Horse backe vpon a Hill perpendicular.

Prin Hee that ide the hispeede and with a Pistol

Falst You haue but

Prin So did he neuer the Sparrow

Falst Well, that Rascall hath good will in him he will not runne.

Prin Why what a Rascall art thou then to saye he comes for running?

Falst AH, he be like (ye Cuckoo) but a foot hee will not budge a foot.

Prin Yes, hee is vpon instinct.

Falst I grant ye vpon instinct. Well, hee is there too, and on *Aford* and a thousand blew Cappes more *recesser* is sholue away by Night. thy Fair is Bead is turr d white with the Nerves, you may buy La now as cheape as sinking Macrell.

Prin Thine unlike, if there come a hot Surine and this will buffering it, we shall buy Maiden heads as they buy, H, by nyles by the Hundreds.

Falst Syth Masse Lad thou say'st, it is like wee shall haue good trading that way. But tell me *Hal*, art not thou terrible afraid? thou being Hee apparent, could the Woild picke thee out three such Enemies a gain, as that Fiend *D* *Wglus* that Spirit *Percy* and that Deuill *Gl* *dover*? Art not thou horrible afraid? D, it is not thy blood the matter?

Prin Not a whit, I lacke some of hye instinct.

Falst Well, thou wilt be terrible childe to morrow when thou comest to thy Father, if thou doe loue me praist hee an answer.

Prin Doe thou stand for my Father an I ex mine mee vpon the particular of my Life.

Falst Shall I? content. The Chayre shall be my State, it is Dangerous, Scyre, and this Cushion my Crowne.

Prin Thy State is taken for a Loynd Scoole, thy Gold in Scepter for a Leaden Dagger, and thy precious rich Crowne for a pittifull bald Crowne.

Falst Well, and the fire of Grace be not quite out of thee now, shalt thou be moved. Give me a Cup of Sacke to make mine eye looked red, that I may be I might I haue wept for I must speake in passion and I will doe it. King *C* *miss* *warre*.

Prin Well heere, my Leg.

Falst And heere, my speech, and as de Nobles.

Falst This is excellent sport yf it.

Falst Weepe not sweet Queene, for trickling teares are we.

Hofesse O the Father, how hee holdes his countenance?

Falst For Gods sake, Lord, convey my trustfull *Q* *Forrester* doe so, thei vdgates of creyes.

Hofesse Or, hee doth it like one of these harlotry Player as tuerl see.

Falst Peace good Pint pot peace good Tickle bra ne *Harry* I doe not onely in all where thou speakest thy time, but also how thou art accompanied. For though the Camo ne the more it is ridden the faster it growes yet Youth the more it is wasted the sooner it weares. Thou art my Sonne, I haue proued thy Moth is Word partly my Opinion, but chiefly a will in us tricks of thine Eye and a will hanging, thy neither Lippe the doth arrange me. If then thine Sonne to mee heere I eth the point why being Son to me art thou so p yured at? Shall the blessed Sonne of Heaven proue a Micher and este black be eyes? a question or to be a ke. Shall the Sonne of England proue a Thie and take Purse? a question to be askt. There's thin *Harry*, which thou hast of enith and find it is knowne to

Mess His Letters beares his minde, not I his minde.

Wor I prethee tell me, doth he keepe his Bed?

Mess He did, my Lord, foure dayes ere I set forth.

And at the time of my departure thence,

He was much fear'd by his Physician.

Wor I would the state of time had first beene whole,
Ere he by sicknesse had beene visited:

I his health was neuer better worth then now.

Hotsp Sick he now? or oope now? this sicknes doth infect

The very Life blood of our Enterprize,

'Tis catching hither, euen to our Campe,

He writes me here, that inward sicknesse,

And that his friends by deputation

Could not so soone be drawne nor did he thinke it meet,

To lay so dangerous and deare a trust

On any Soule remou'd, but on his owne

Yet doth he giue vs bold aduertisement,

That with our small coniunction we should on,

To see how Fortuna is dispos'd to vs?

For, as he writes, there is no quailing now,

Because the King is certainly posselt

Of all our purposes? What say you to it?

Wor Your Fathers sicknesse is a mayne row.

Hotsp A perillous Gash a very Limme lopt off:

And yet, in faith, 'tis not his pretensyana

Seemes more then we shall finde it.

Were it good, to set the exact weal of all our states

All at one Cast? To see so rich a mayne

On the nice hazard of one doubtful houre,

It were not good: for therein should we reade

The very Bottoms, and the Soule of Hope,

The very List, the very ymost Bound

Of all our fortunes.

Dowg Faith, and I wee should,

Where now remains a sweet reuerfion

We may boldly step, vpon the hope

Of what is to come.

A comfort of retyement liues in this.

Hotsp A Rancorous, a Home to flye, vnto,

If that the Deuill and Mischance looke bigge

Vpon the Maydenhead of our Affaires.

Wor But yet, I would your Father had bene here:

The Oultrie and Hure of our Attempt

Brookes no division: It will be thought

By some, that know not why he is away,

That was done, loyal, and meere dislike

Of our proceeding, sake, the Earle from hence

And thinke, how such an apprehension

May turne the tide of fearefull Faction,

And breed a kinde of question in our cause:

For well you know, wee of the offering side,

Must keepe a loose from strict aduertisement,

And stop all sight holes, euery loope, from whence

The rive of reason may pricke in vpon vs.

I wis, absence of your Father drawes a Curtaine,

That the very sight is a kinde of feare,

Before not dreamt of.

Hotsp You say, not so farre.

Trather of his absence, make this vlea,

It lends a lustre and more great Opinion,

A more Durety to our great Enterprize,

Then if the Earle were here: for men mult thinke,

If he were here, his helpe, can make a Head,

As with a gale, the Kingdom, with his helpe,

With this so returne to topie, may downe.

Yet all goes well, yet all our ioynt are whole.

Dowg As heart can thinke.

There is not such a word spoke of in Scotland,

At this Dreame of Feare.

Enter Sir Richard Vernon

Hotsp My Cousin Vernon, welcome by my Soule.

Vern Pray God my newes be worth a welcome, Lord.

The Earle of Westmerland, seuen thousand strong,

Is marching hither-wards, with Prince John

Hotsp No harme what more?

Vern And further, I haue learn'd,

The King himselfe in person hath set forth,

Or hither-wards intended speedily,

With strong and mightie preparation.

Hotsp He shall be welcome too.

Where is his Sonne,

The nimble-footed Mad-Cap, Prince of Wales,

And his Cumrades, that cast the World aside,

And bid it passe?

Vern All furnisht, all in Armes;

All plum'd like Estridges, that with the Winds

Bayted like Eagles, hauing largely bath'd,

Glittering in Golden Coates, like Images,

As full of spirit as the Month of May,

And gorgeous as the Sunne at Mid-summer,

Wanton as youthfull Coates, wilde as young Bulls,

I saw young Harry with his Beuer on,

His Cushes on his thighs, gallantly arm'd,

Rise from the ground like feathered Mercury,

And vaulted with such ease into his Seat,

As if an Angell dropt downe from the Clouds,

To turne and winde a fierie Pegasus

And with the World with Noble Horsemanship.

Hotsp No more, no more,

Worth then the Sunne in March:

This prayse doth nourish Agues: let them come.

They come like Sacrifices in their trimme,

And to the fire-ey'd Maid of smokie Warre,

All hor, and bleeding, will wee offer them.

The may led with shall on his Altar sit

Vnto the rages in blood. I am on fire,

To heare this rich requizall this so night,

And yet not ours: Come, I will take my Horse,

Who is to beare me like a Thunder-bolt,

Against the bosome of the Prince of Wales.

Harry so Harry, shall not Horse to Horse

Meete, and re-repart, till one drop downe a Coate:

Oh, that Gloucesters ere come,

Vern There's more ere this.

I learned in Worcester, as I rode along,

He cannot draw his Power this foure, ene dayes.

Dowg That's the worst Tidings that I heare of yet.

Wor I by my faith, that beares a frosty sound,

Hotsp What may the Kings whole Battaille reach

unto?

Vern To thirty thousand.

Hot Forty let it be,

My father and Gloucesters being both away,

The powres of vs, may ierue so great a day.

Come, let vs take a master speedily

Doome's day's neere, dye all, dye merily.

Dow Talkenot of dying I am out of feare

Of death, or death's hard, for this one halfe yeare

Ere int Omnes

Scord

Worc. The number of the King exceedeth ours.
For Gods sake, Cousin, stay till all come in.

*The Trumpet sounds a Parley. Enter Sir
Walter Blunt.*

Blunt. I come with gracious offers from the King,
If you vouchsafe me hearing, and respect.

Hossp. Welcome, Sir *Walter Blunt*
And would to God you were of our determination
Some of vs loue you well: and euen those some
Enuie your great deseruings, and good name,
Because you are not of our qualitie,
But stand against vs like an Enemy.

Blunt. And Heauen defend, but still I should stand so,
So long as our of Limit, and true Rule;
You stand against anoynted Maiestie,
But to my Charge.

The King hath sent to know
The nature of your Griefes, and whereupon
You censure from the Brest of Ciuill Peace,
Such bold Hostilitie, teaching his dutious Land
Audacious Crueltie. If that the King
Haue any way your good Deserts forgot,
Which he confesseth to be manifold,
He bids you name your Griefes, and with all speed
You shall haue your desires, with interest,
And Pardon absolute for your selfe, and these,
Herein mis-led, by your suggestion.

Hossp. The King is kinde
And well wee know; the King
Knowes at what time, to promise, when to pay.
My Father, my Vnckle, and my selfe,
Did giue him that same Royaltie he weares.
And when he was not fixe and twentie strong,
Sicke in the Worlds regard, wretched, and loy,
A poore vnminded Out-law, sneaking home,
My Father gaue him welcome to the shore
And when he heard him sweare, and vow to God,
He came but to be Duke of Lancaster,
To sue his Liuerie, and begge his Peace,
With teares of Innocencie, and tearmes of Zeale;
My Father, in kinde heart and pittie mou'd,
Swore him assistance, and perform'd it too
Now, when the Lords and Barons of the Realme
Percei'd *Northumberland* did leane to him,
The more and lesse came in with Cap and Knee,
Met him in Boroughs, Cities, Villages,
Attended him on Bridges, stood in Lanes,
Layd Gifts before him, proffer'd him their Oathes,
Gaue him their Heires, as Pages followed him,
Euen at the heeles, in golden multitudes.
He presently, as Greatnesse knowes it selfe,
Steps me a little higher then his Vow
Made to my Father, while his blood was poore,
Vpon the naked shore at *Rauenstpurgh*
And now (forsooth) takes on him to reforme
So ne certaine Edicts, and some strat Decrees,
That lay too heauie on the Common-wealth,
Cryes out vpon abuses, seemes to weep
Ouer his Countries Wrongs, and by this Face,
This seeming Brow of Iustice, did he winne
The hearts of all that hee did angle for.
Proceeded further, cut me off the Heads
Of all the Fauorites, that the absent King
In deputation left behinde him heere,

When hee was perfect all in the Irish Warre.

Blunt. Tut, I came not to heare this.

Hossp. Then to the point.
In short time after, hee depos'd the King.
Soone after that, depriu'd him of his Life;
And in the neck of that, task'd the whole State
To make that worse, suffer'd his Kinsman *Morch,*
Who is, if euery Owner were plac'd,
Indeede his King, to be engag'd in Wales,
There, without Ransome, to lye forfeited:
Disgrac'd me in my happie Victories,
Sought to intrap me by intelligence,
Rated my Vnckle from the Councell-Boord,
In rage dismiss'd my Father from the Court,
Broke Oath on Oath, committed Wrong on Wrong,
And in conclusion, droue vs to seeke out
This Head of safetie, and with all, to put
Into his Title the which wee finde
Too indirect, for long continuance.

Blunt. Shall I returne this answer to the king?

Hossp. Not so, Sir *Walter*.

Wee'll with-draw a while:
Go to the king, and let there be impownd
Some suretie for a safe returne againe,
And in the Morning early shall my Vnckle
Bring him our purpose, and so fareweill.

Blunt. I would you would accept of Grace and Loue.

Hossp. And it may be, so wee shall.

Blunt. Pray Heauen you doe. *Exit.*

Scena Quarta.

Enter the Arch-Bishop of York, and Sir Michael.

Arch. Hie, good Sir *Michell*, beere this sealed Bushe
With winged haste to the Lord Marshall,
This to my Cousin *Scroope*, and all the rest
To whom they are directed.
If you knew how much they doe import,
You would make haste.

Sir Mich. My good Lord, I guesse their tenor.

Arch. Like enough you doe.

To-morrow, good Sir *Michell*, is a day,
Wherein the fortune of ten thousand men
Must bide the touch. For Sir, at *Shrewsbury*,
As I am truly giuen to vnderstand;
The King, with mightie and quick-rayed Power,
Meetes with Lord *Harry*: and I feare, Sir *Michell*,
What with the sicknesse of *Northumberland*,
Whose Power was in the first proportion;
And what with *Owen Glendouers* absence thereto,
Who with them was rated firmly too,
And comes not in, ouer-rul'd by Prophecies,
I feare the Power of *Percy* is too weake,
To wage an instant tryall with the King.

Sir Mich. Why, my good Lord, you need not feare,
There is *Douglas*, and Lord *Mortimer*.

Arch. No, *Mortimer* is not there.

Sir Mich. But there is *Mordake*, *Ferrers*, Lord *Harry* *Peri*
And there is my Lord of Worcester,
And a Head of gallant Warriors,
Noble Gentlemen.

Arch. A

Arch And sotheres by yett el n g h adrawe
The speall head of all th la. dogethers
Th D ce of Wales Lord f of Lancafter,
Then bi W Fnetland and ward ke Zent
A draz ym eCornuals a Jude rmer
Q est ma on a decommadin Armes
S f D ab normy L ed he shall bewe lo pes d
Arch The enol sic Yezn u all intofearr
Andtopr ier t vofft SRA lreed;
F risLord Percy mu no etett n ng
D fn ff ho po r hermanes ovitrs
Forth il heard soor Con desc
And s bu Wisdore to make strong sp aff hies
Theref remake st fr p owntapn
Tooh e Fen us a dschittwell sit *Arch* E---

When ye were in place and in account
 Nothing so strong and forswore as I;
 Still I say my Brother, who Sorn
 That he up to some sabbidly d d d
 The danger of the future I foretold
 And add I see it is too late to rest
 That you did noth of purpose hard the State
 I see it no further then your new I see it
 I see it as I Gave Daked - off in case
 To it we have our d But in it to see
 I see it down to Fort Towning on your head
 And such a of of Great. off the fellow you
 What with each I see it with the absent him
 What with the new of water time
 I see it as I see it as you had born

Act 15 Quæstus Scenæ Prima

Exit to Frig Pm from Lord's of Larc
Lar of Lar Lar Lar Lar Lar Lar Lar Lar Lar Lar

K How and syth Trumpets to, cu
 Abo eyes' s kyth the day look up.
 At the d. n. e. m. e.
 Pr. 1 Th. S. 1. e. v. e.
 Doth p. syth Trumpets to h. up. e. s.
 A. d. by h. hollow wh. i. n. t. n. e. l. e. m. e. s.
 Forc. s. Tempest. s. lab. l. n. g. d. a. y.
 K. G. T. i. n. t. h. i. s. s. t. e. m. s. h. e.
 Ferno. l. n. g. can seem feel to those that w. r.
 E. T. i. n. t. h. i. s. s. t. e. m. s. h. e.

00 Thy ~~g~~ Lord of Vorn? Tis not well
 That ~~g~~ should meet, on such termes
 As row ~~g~~ m. et. Youh u d ces doct trust
 And ~~g~~ vs ~~g~~ outa c^t bes of Peace
 T ~~g~~ our old ~~g~~ in vger le Steeles
 Th is no well my Lord ~~g~~ is not ell
 Wh ~~g~~ you to? Will ~~g~~ ag: ne wnkot
 Th ~~g~~ h krot of ll ab) red Warr?
 And ~~g~~ in that chedient Oibes ~~g~~ une
 Where you did gues fare and now all light
 And be more an^r ~~g~~ id Meteor,
 A prodie f Fears and a Po terr
 Oth ~~g~~ h is cheste toth vnbo re Times?
 Wer Hear me my Lie c
 00 ~~g~~ me own part, I could be well content
 To ~~g~~ the Lagne d of my life
 With quiet hours for ~~g~~ do protest
 I haue nott light the day of ~~g~~ d fluke
 K ~~g~~ You haue now lost how comes it ~~g~~ en?
 Fel^r Reb lion say in this way and hef undit
 P P ~~g~~ Clewett peace
 00 Her Impl as your M istry to turn your lool
 Of Favour fi mmy S life and all our House
 And yet I trust remember you my Lord
 Wew re the first and dearest of your Friends
 For y ~~g~~ my ~~g~~ of Office d I breake
 In Rich ~~g~~ time and p ~~g~~ day and night
 100 To meet you with ~~g~~ and light your ~~g~~

[illegible]

Do make against it: No good Worcester, no,
We love our people well, even those we love
That are misled upon your Cousins part.
And will they take the offer of our Grace?
Both he, and they, and you; yea, every man
Shall be my Friend againe, and Ile be his.
So tell your Cousin, and bring me word,
What he will do: But if he will not yeeld,
Rebuke and dread correction waite on vs;
And they shall do their Office. So bee gone,
We will not now be troubled with reply,
We offer faire, take it advisedly.

Exit Worcester.

Prin. It will not be accepted, on my life,
The *Douglases* and the *Hosspire* both together,
Are confident against the world in Armes.

King. Hence therefore, every Leader to his charge,
For on their answer will we set on them;
And God befriend vs, as our cause is iust.

March Prince and Falstaffe.

Fal. Hal, if thou see me downe in the battell,
And bestride me, so, 'tis a point of friendship
Prin. Nothing but a Colossus can do thee that friendship
Say thy prayers, and farewell.

Fal. I would it were bed time Hal, and all - ell,

Prin. Why, thou ow'st heaven a death.

Falst. 'Tis not due yet. I would bee loath to pay him
before his day. What neede I bee so forward with him,
that calls not on me? Well, 'tis no matter, Honor prickes
me on. But how if Honor prickes me off when I come
on? How then? Can Honour set too a legge? No. Or an
arme? No: Or take away the greeds of a wound? No.
Honor hath no skill in Surgerie, then? No. What is Honor?
A word. What is that word Honor? Ayre. A
trim reckoning. Who hath it? He that dy'de a Wednes-
day. Doth he feele it? No. Doth hee heare it? No. Is it
insensible then? yea, to the dead. But wil it not live with
the living? No. Why? Detraction wil not suffer it, there-
fore Ile none of it. Honor is a meere Scutcheon, and so
ends my Catechisme.

Exit

Scena Secunda.

Enter Worcester, and Sir Richard Vernon.

Wor. O no, my Nephew must not know, Sir Richard,
The liberall kinde offer of the King.

Vern. 'Twere best he did.

Wor. Then we are all vndone.

It is not possible, it cannot be,

The King would keepe his word in loving vs,

He will suspect vs still, and finde a time

To punish this offence in others faults

400 Supposition, all our liues, shall be stucke full of eyes:

For Treason is but trusted like the Foxe,

Who ne're so tame, so cherish't, and lock'd vp,

Will haue a wilde trick of his Ancestors:

Looke how he can, or sad formerly,

Interpretation will misquote our looks,

450 And we shall feede like Oxen at a stall,

The better cherish't, still the nearer death.

My Nephewes trespass may be well forgot,

It hath the excuse of youth, and heate of blood,

And an adoped name of Priuiledge,
A haire-brain'd *Hosspire*, govern'd by a Spleene;
All his offences liue vpon my head,
And on his Fathers. We did frame him on.
And his corruption being tane from vs,
We as the Spring of all, shall pay for all.
Therefore good Cousin, let not *Harry* know
In any case, the offer of the King.

Vern. Deliu'r what you will, Ile say 'tis so.
Heere comes your Cousin.

Enter Hotspire.

Hot. My Vnkle is return'd,
Deliu'r vp my Lord of Westmerland.
Vnkle, what newe?

Wor. The King will bid you battell presently,
Dor. Desie him by the Lord of Westmerland.

Hot. Lord *Douglas* Go you and tell him so.

Dor. Marry and shall, and verie willingly.

Exit Douglas.

Wor. There is no seeming mercy in the King.

Hot. Did you begge any? God forbid

Wor. I told him gently of our greuances,
Of his Oath-breaking - which he mended thus,
By now forswearing that he is forsworne,
He calls vs Rebels, Traitors, and will scourge
With haughty armes, this hatefull name in vs.

Enter Douglas.

Dor. Arme Gentlemen, to Armes, for I haue thrown
A braue defiance in King *Henries* teeth.

And Westmerland that was engag'd did beare it,
Which cannot choose but bring him quickly on.

Wor. The Prince of Wales stept forth before the King,
And Nephew, challeng'd you to single fight.

Hot. O, would the quarrell lay vpon our heads,
And that no man might draw short breath to day,
But I and *Harry Marmion*. Tell me, tell mee,
How shew'd his Talking? Seem'd it in contempt?

Vern. No, by my Soule. I neuer in my life
Did heare a Challenge vrg'd more modestly,
Vnless a Brother should a Brother dare
To gentle exercise, and prooue of Armes.
He giue you all the Duties of a Man,
Trim'd vp your praises with a Princely tongue,
Spoke your desertings like a Chronicle,
Making you euer better then his praise,
By still dispraising praise, vaine w'd with you:
And which became him like a Prince indeed,
He made a blushing citall of himselfe,
And chid his Trewant youth with such a Grace,
As if he mastred there a double spirit
Of teaching, and of learning instantly:
There did he pause. But let me tell the World,
If he out-live the enue of this day,
England did neuer owe so sweet a hope,
So much misconstrued in his Vanconnesse.

Hot. Cousin, I thinke thou art enamored

On his Follies: neuer did I heare

Of any Prince so wilde at Liberty.

But be he as he will, yet once ere night,

I will embrace him with a Souldiers arme,

That he shall shrinke vnder my curtesie

Arme, arme with speed. And Fellowes, Souldiers, Friends,

Better consider what you haue to do,

That I that haue not well the gift of Tongue,

So many of his shadowes that hast met,
And not the very King. I have two Boyes
Seeke *Percy* and thy selfe about the Field:
But seeing thou fallst from me so luckily,
I will assay thee to defend thy selfe.

50 *Doz.* I feare thou art another counterfeit:
And yet in faith thou beest thee like a King:
But mine I am sure thou art, where thou be,
And thus I win thee. *They fight, the King in danger,*

Enter Prince.

100 *Prin.* Hold up thy head vile *Scot*, or thou art like
Neuer to hold it vp againe. The Spirits
Of valiant *Sherly*, *Safford*, *Blunt*, are in my Armes;
It is the Prince of Wales that threatens thee,
Who neuer promiseth, but he means to pay

They fight, Douglas slain.

Cheerely My Lord how fare's your Grace?
Sir *Nicholas Ganssey* hath for succour sent,
And so hath *Clifton* Ile to *Clifton* straight.
150 *King* Stay, and breath awhile.

Thou hast redced thy lost opinion,
And shew'd thou mak'st some tender of my life
In this faire rescue thou hast brought to mee.

Prin. O heaven, they did me too much injury,
That ever said I hearkned to your death.
If it were so, I might have let alone

200 The insulting hand of *Douglas* ouer you,
Which would haue bene as speedy in your end,
As all the poysonous Pot ons in the world,
And sau'd the Treacherous labour of your Sonne
K. Make vp to *Clifton*, Ile to Sir *Nicholas Ganssey* *Exit*
Enter Halster.

250 *Hor.* If I mistake not, thou art *Harry Monmouth*.
Prin. Thou speak'st as if I would deny my name.

Hor. My name is *Harry Percy*.
Prin. Why then I see a very valiant rebel of that name.
I am the Prince of Wales and thinke not *Percy*,
To share with me in glory any more.

Two Starres keepe not their motion in one Sphere,
Nor can one England brooke a double reigne,
300 Of *Harry Percy*, and the Prince of Wales.

Hor. Nor shall it *Harry*, for the house is come
To end the one of vs, and would to heaven,
Thy name in Armes, were now as great as mine.

350 *Prin.* Ile make it greater, ere I part from thee,
And all the budding Honors on thy Crest,
Ile crop, to make a Garland for my head.

Hor. I can no longer brooke thy Vanitie. *Exit.*

Enter Falstaffe

Fal. Well said *Hal*, to it *Hal*. Nay you shall finde no
Boyes play heere I can tell you.

*Enter Douglas he fights with Falstaffe who falls downe
as if he were dead The Prince killeth Percy*

10 *Hor.* Oh *Harry*, thou hast rob'd me of my youth:
I better brooke the losse of brittle life,
Then those proud Titles thou hast wonne of me,
They wound my thoghts worse, then the sword my flesh.
But thought's the slave of Life, and Life, Times fool:
And Time, that takes suruey of all the world,
50 Must haue a stop. O, I could Prophesie,
But that the Earth, and the cold hand of death,
Lyes on my Tongue. No *Percy*, thou art dust
And food for -

Prin. For Wormes, braue *Percy* Farewell great heart.
If ye should Ambition, how much art thou shrunk?
When that this bodie did containe a spirit,

A Kingdome for it was too small a bound.
But now two paces of the vilest Earth
Is roome enough. This Earth that beares the dead,
Bears not aloue to flout a Gentleman.

If thou wert sensible of courtesy,
I should not make so great a shew of Zeale.
But let my fauours hide thy mangled face,
And euen in thy behalfe, Ile thank my selfe
For doing these fayre Rites of Tenderesse.
Adieu, and to'th thy praise with thee to heuener,
Thy ignomy sleepe with thee in the graue,
But not remembered in thy Epitaph
100 What? Old Acquaintance? Could not all this flesh
Keepe in a little life? Poore lacke, farewell.
I could haue better spar'd a better man.

O, I should haue a heavy misse of thee,
If I were much in loue with Vanitie.
Death hath not steele'd so far a Decree to day,
Though many deerer in this bloody Fray:
Imbowell'd wilt I see thee by and by,
Till then, in blood, by Noble *Percy* lye. *Exit.*

Falstaffe stirs up.

Falst. Imbowell'd? If thou imbowell mee to day, Ile
give you leaue to powder me, and eat me too to morow,
'Tis not me to counterfeit, or that hottie Termagant *Scot*,
had paid me *Scot* and lot too. Counterfeit? I am no coun-
200 terfeit, to dre, is to be a counterfeit, for heele but the
counterfeit of a man, who hath not the life of a man: But
to counterfeit dying, when a man thereby liueth, is to be
no counterfeit, but the true and perfect image of life in
250 dede. The better part of Valour, is Discrenon; in the
which better part, I haue saued my life. I am affraide of
this Gun-powder *Percy* though he be dead. How if hee
should counterfeit too, and iuse? I am afraid hee would
proue the better counterfeit therefore Ile make him sure.
yea, and Ile sweare I will dunn. Why may not hee rise as
well as I? Nothing confutes me but eyes, and no-bodie
fees me Therefore fire, with a new wound in your thigh
come you along rie *Takes Hosts reent back.*

Enter Prince and Iobn of Lancaster.

350 *Prin.* Come Brother *Iohn*, full brauely hast thou sleight
thy Maiden sword.

Iohn. But soft, who haue we heere?
Did you not tell me this *Portman* was dead?

400 *Prin.* I did, I saw him dead,
Breathlesse and bleeding on the ground. Art thou aloue?
Or is it fantasie that playes upon our eye-sight?
I perthespect, we will not trust our eyes
Without our eares. Thou art not what thou seem'st

Fal. No, that's certaine; I am not a double man but
if I be not *Iacke Falstaffe*, then am I a lacke. There is *Percy*,
450 if your Father will do me any Honor, so if not, let him
kill the next *Percy* himselfe. I looke to be either Earle or
Duke, I can assure you.

Prin. Why *Percy* I kill'd my selfe, and saw thee dead.
Fal. Did'st thou? Lord, Lord, how the world is giuen
to Lying? I graunt you I was downe, and out of Breath,
500 and so was he, but we rose both at an instant, and fought
a long houre by Shrewsburie clocke. We may bee belee-
ued, so if not, let them that should reward Valour, beare
the sinne vpon their owne heads. He take it on my death
I gaue him this wound in the Thigh. If the man were a-
liue, and would deny it, I would make him eate a peece
of my sword

Iohn. This is the strangest Tale that e're I heard.

Prin. This is the strangest Fellow, Brother *Iohn*

Come

Come bring your luggage Nobly on your back
For my part, if a lye may do thee grace
Ile give it with this hap rest testifies I have — 2

A Fortuitus 1.1.

The Trumpets sound Retreat the day is ours
Come Brothers let us to the highest of the field
To see what Friends are left who are dead *Ex 1*
For I follow as they lay for Reward Brethare
wards were I leave and him If I do grow great again
Ile give thee? For I hope to see and leave Sa he and live
clear as a Nobleman should *Ex 1* — 20 —

Scena Quarta

The Tru 1.1.

Enter K Prince Sir L. and Sir L. and Sir L.
Enter Sir L. and Sir L. and Sir L.

K That ever did Rebellion strike Rebuke,
I'll spurned Worcester did we not find Grace
Pardon and terms of Love to all of you
And would it thou turne our officers contrary?
Misuse the tender of thy husband's trust?
Three knights upon our party slain to day,
AN ble Earle and many more were
Had beene alive this houre
If like Christian thou hadst truly born
Betwixt our Armies true Intelligence

Hor What I have done my duty, done to
169 - (0) - 14

And I embrace this fortune patiently
Since not to be avoyded it falls on me
At Beare Worcester to death and *Worcester*
Other Offenders we will pause upon

Ex 1 Worcester and Worcester

How goes it? *Ex 1*
The Noble Sir Lord Douglas when hee saw
The fortune of the day quite turn'd from him
The Noble Percy slain and all his men
Upon the foot of fear's fled with the rest
And falling from a hill he was so bru'd
That the pursuers stonke him At my Tent
The Douglas and I be thy Grace
In my dispose of him

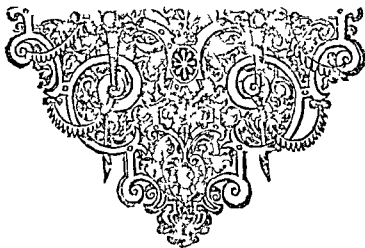
Ex 1 With all my heart

Pr Then E other of Lanc's
To you it is honour be bounty shall belong
Go to the Douglas and do it him
Up to his pleasure ransomless and free
His Valour shew'd upon our Crests to day
Hath shew'd how to cherish such high deeds
Lament the loss of our persons

Ex 1 Then this remain
You Sir John and my Cousin Westmoreland
To you I shall be bound you with your dearest friend
To meet No shumberland and the Prelate Sir
Who (as we hear) are busy in Art
My Selfe and you Son Harry will towards Wales
To fight with Glendower and the Earle of March
I'll be lion in this Land till I lose his way
Meeting the Cheeke I such another day
And since this Business is so sure to done
Let us not leave till all our owne be gone *Ex 1*

22 - (8) - 04

FINIS



(1) *Tr.* My Lord Sir I be *Unfear* I turn d me backe
With joyful rydings, and (being better hors d)
(11) *Out-rod m* After him, came spurning head
A Gentleman (almost) spent with peed)
That stopp d by me, to breath his bloodied ho
Heask d the way to Chester And of his
I did demand what News from Shrewsb ry
He told me that Rebellion had ill lucke
And that yon *Harry Per* is Spurrew scold
With that re gane his ble Horle the dead
And bending, forwards strook his blieche!
Against the parting sides of this poo e la
Up to the Rowell head, and starting so,
100 He seem d running to deuoure the w
Staying no longer question
Norib Ha' Agauer
Said he yon *Harry Per* is Spurre was co
(1) (7) (Of *Harry Per* is Spurre was co) the Rebellion,
Had met ill lucke?
L. My Lord I tell you wha
If my yong Lord your Sonne haue not the d
Up to mine Honor for a fill' en point
I 100 Ilegue my Barony New raise of sit
N. Why should th Gentleman that rood by *T* shew
Goe hen such instances of Losse?
L. Who be?
He was some hiding fellow that had stolne
11 The Horse he rode on and sporn my life
Speake at a due time Look here comes more

Enter *Alar*

100

11 200 *N.* Yes this mans brow like to a Tides eaf,
17 For e tells the Nature of a Traick Volume
Sol oaks the Strand when th Impetuous Flood
Hath lea' a wimble Vsurpation
(3) *Say Alar* didst thou come from Shrewsbury?
Al. I ran from Shrewsbury (my Noble Lord)
Where hatefull death put on his yvellest
200 To fight our party
N. How doth my Sonne and Brother?
Thou tremblest, and the wh tenesse in thy Chee
Is *more* then thy Tongue to tell thy Estrand
Even such a man so faine so p nelesse
700 So dull so dead in looke so woe be-gone
Drew *Prisms* Curtains in the d ad of night
And would haue told him Halfe his Troy was burn d
Bar. *Per* found the fire ere he his Tong e
And I my *Princes* death are thou report it
This, th u wouldst say Your Sonne did thus and thu
Your Brother thus So foun the Noble *Dowg* is
Stopp' g my e eddy eate with their bold deed...
(1) But in the end (to top mine Eare indeed)
400 Thou' st a Sigh, to blow away this Pra se
Endin, y th Br ther Sonne and all are dead
Al. *Dowg* is living and your Brother ye
Bar for my Lord you so se
Norib Why he is a ad
See a hata ready tongue Suspicion! sth
400 He that bu s aces the th n, he would not know,
Hath by Instinct knowledge from oth rs Eyes
(1) That what he feard, is chanc d Yet speake (7. *Al.*)
Tell thou thy E sle h Dimp uon Lies
And I will take it as a sweet Disgrace
(1) And make thee rich for doing me such wrong.
Al. You are too great, to be (by m) C n' d

11 - (1) - 11 - (1)

Your Spirit is too true your Feares too certain e
N. Yet for all this say not that *Perce* is d
I see a strange Confession in thine Eye
Thou shak sthy head, and hold st it Feare or
To speake a truth If he be slaine say so
The Tongu offends not, that reports his dead
And he doot sinne that doth belye the dead
Nor h which sayes the dead is not alieue
Yet the first bringer of enwelcome News
Hath but a loof Office and his Tongue
Sounds eu'raife as a fallen Bell
Rememberd Knoliing a departing Friend
L. I can not thinke (my Lord) your son is dead
100 (1) *Al.* I am sorry I should force you to belie
That, which I would to heauen I had not seeme
But these mine eyes, shew him in bloody state
Rendring faint quittance (wearing, and out bre tho)
(8) (17) To *Henric* *Mowbray* whose swite wrath beate down
The neuer daunted *Perce* to the earth,
From whence (with life) he neuer most spring ro
(1) In few his death (whose spirit lends a fire
Euen to the dullest Peasant in his Campe)
(1) Being bruited once, tooke fire and heate way
From the best temper d Course in his Troones,
For from his Mettle was his Parry steel d
Which once in him abated all the rest
Turn d on themselves like ill and heavy Lead
300 And as the Thing that s heavy in it selfe
Vpon enforcement flies, th greatest speed,
So did our Men heavy in *H* *Perce* losse
Lend to this weight such lightnesse with their Feare,
That Arrowes fled not swifter toward their ayme
(4) Then did our Soldiers (ayming t their safety)
Fly from the field Then was that Noble *W* *orcester*
200 Too soon to be prisoner and that furious *Scor*
(8) (The bloody *Dowg*) whole well labouring sword
Had three times slaine th appearance of the King
Can vaile his stomacke and did grace the shame
Of those that turn d th reb ekes and in his sight
Stumbling in Feare was tooke The summe of all,
400 Is that the King hath wonne and hath sent out
A speedy power to encounter you my Lord,
Vnder the Conduct of yong *Lanc* *ster*
And *Westmerland* This is the Newes at full
Norib For this I shall haue time enough to mourne
In *Poyson* thereth Physicke and this rew
* 10 (Hauing beene well) that would haue made me sicke,
(1) Being sicke, haue in some measure, made e well
And as the Wretch whose Feauer weakened ioy,
17 Like strengthlesse Hedges buckle vnder life,
Im, ament of his Fir breakes like a li e
Our gentils keepers armes Luenio ry Limbe
(Weak need with greete) being now (trag d with greefe
400 (1) Are thence themselves Hence thereth rethoune crutch
As he G untler now with ioynts of Steele
Must gloue this hand And heere thou sckly Quon,
Thou art a Guard too wanton for the head
Which Princes flesh d with C *aque* ayme to Le
400 Now bnde my Browes with Iron nd approh
Thers, ged sthoue that Time and night dar bring
To strowne vpon thens d North no stand
Let *H* *auen* *se* Earth no vter no N th sts d
Kepe the wile Flo d corfin d Let Ord eyc
And le the world not nerth affage
To feede Content on in a linge *ag* *Al.*
300 But let one spirit of th F *h* b *er* *er* *er*
11 200 11
800 - (1) 40 - (1) Reigr

Reigne in all bosomes, that each heart being set
On bloody Courses, the rude Scene may end.
And darkness be the burier of the dead. (Honor

24 *L³ Bar* Sweet Earle, divorce not wisdom from your
50 *Mor.* The lues of all your louing Complices
(3) Leane on your health, the which if you giue o're
You cast th' euent of Warre (my Noble Lord)
(3) And summ'd the accompt of Chance, before you lea'd
Let vs make head It was your presumize,
100 That in the dole of blowes, your Son might drop.
You knew he walk'd o're perils, on an edge
More likely to fall in, then to get o're
You were aduiz'd his flesh was capeable
Of Wounds, and Scares; and that his forward Spir
Would lift him, where most trade of danger rang'd.
Yet did you say go forth and none of this
(8) (Though strongly apprehended) could refraine
14 The stiffe-borne Action What hath then befallne?
150 Or what hath this bold enterprize bring forth,
More then that Being, which was like to be?

L. Bar. We all that are engaged to this losse,
Knew that we ventur'd on such dangerous Seas,
That if we wrought out life, was ten to one.
200 And yet we ventur'd for the gaine propos'd,
Choak'd the respect of likely peril fear d,
14 And since we are o're-set, venture againe.
(1) Come, we will all put forth; Body, and Goods,
(1) *Mor.* 'Tis more then time And (my most Noble Lord)
14 I heare for certaine, and do speake the truth:
250 The gentle Arch-bishop of Yorke is vp
With well appointed Powres he is a man
Who with a double Surety bindes his Followers.
(2) My Lord (your Sonne) had onely but the Corpes,
Put shadowes, and the shewes of men to fight.
(1) For that same word (Rebellion) did diuide
The action of their bodies, from their soules,
300 And they did fight with queasinesse, constrain'd
As men drinke Poisons, that their Weapons onely
Seem'd on our side but for their Spirits and Soules,
(1) This word (Rebellion) it had froze them vp,
As Fish are in a Pond. But now the Bishop
Turnes Insurrection to Religion,
Suppos'd sincere, and holy in his Thoughts.
350 He's follow'd both with Body, and with Minde.
And doth enlarge his Rising, with the blood
Of faire King Richard, scrap'd from Pomfret Pores,
Desires from heauen, his Quatrell, and his Cause:
Tels them, he doth bestride a bleeding Land,
Gasping for life, vnder great *Bolingbroke*,
And more, and lesse, do flocke to follow him.
400 *Nor.* I knew of this before But to speake truth,
This present greefe had wip'd it from my minde.
Go in with me, and counsell euery man
The aptest way for safety, and reuenge:
Get Postes, and Letters, and make Friends with speed,
Neuer so few, nor neuer yet more need. 448— *Exeunt*

Scena Tertia. (14) — 54

Enter Falstaffe and Page

450 *Fal* Sirra, you giue what is the Dost to my water?
Page He said sir, the water it selfe was a good healthy
ater but for the party that ow'd it, he might haue more
dicaies then he knew for

Fal Men of all sorts take a pride to gird at mee: the

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braine of this foolish compounded Clay-man, is not able
to inuent any thing that tends to laughter, more then
inuent, or is inuented on me. I am not onely witty in my
selfe, but the cause that wit is in other men. I doe heere
walke before thee, like a Sow, that hath o'rewhelm'd all
50 her Litter, but one. If the Prince put thee into my Ser-
uice for any other reason, then to set mee off, why then I
haue no iudgement Thou horson Mandrake, thou art
fitter to be worne in my cap, then to wait at my heeles. I
100 was neuer mann'd with an Agot till now but I will seate
you neither in Gold, nor Silver, but in wilde apparell, and
send you backe againe to your Master for a Iewell. The
Iuennell (the Prince your Master) whose Chin is not yet
(4) fledg'd, I will tooner haue a beard grow in the Palme of
150 my hand, then he shall get one on his cheek: yet he will
not sticke to say, his Face is a Face-Royall Heauen may
14 finish it when he will, it is not a haire amisse yet he may
keepe it still at a Face-Royall, for a Barber shall neuer
200, 14 earne six pence out of it, and yet he will be crowing, as if
he had writ man euer since his Father was a Batchellour.
He may keepe his owne Grace, but he is almost out of
mine, I can assure him. What said *M. Don bledon*, about
250 the Satten for my short Cloake, and Slops?

Page He said sir, you should procure him better Assu-
rance, then *Bardolfe* he would not take his Bond & yours,
he lik'd not the Security.

Fal Let him bee damn'd like the Glutton, may his
Tongue be hotter, then *honor Achitophel*, a Rascally-yea-
34 spooth-knaue beare a Gentleman in hand, and then
300 stand vpon Securitie The horson smooth-pates doe now
14 weare nothing but high shoes, and bunches of Keyes at
their girdles and if a man is through with them in he-
nest Taking vp, then they must stand vpon Securitie. I
14 had as lief they would put Rats-bane in my mouth, as
offer to stoppe it with Security I look'd hee should haue
350, 14 sent me two and twenty yards of Satten (as I am true
(5) Knight) and he sends me Security Well, he may sleep in
Security, for he hath the horne of Abundance and the
400 lightnesse of his Wife shines through it, and yet cannot
he see, though he haue his owne Lanthorne to light him.
Where's *Bardolfe*?

Page He's gone into Smithfield to buy your worship
a horse.

Fal I bought him in Paules, and hee I buy mee a horse
in Smithfield. If I could get mee a wife in the Steewes, I
450 were Mann'd, Hors'd, and Wind — 457

Enter Chief Justice, and Seruants.

Page Sir, heere comes the Nobleman that comm'r'd
the Prince for striking him, about *Bardolfe*

Fal Wait close, I will not see him

Ch Just What's he that goes there?

Ser Falstaffe, and please your Lordship.

Just He that was in question for the Robbery?

Ser He my Lord, but he hath since done good seruice
500 at Shrewsbury and (as I heare) is now going with some
(8) Charge, to the Lord *John of Lancaster*.

Just What to York? Call him backe againe.

Ser Sir *John Falstaffe*.

Fal Boy, tell him, I am deafe

Page You must speake lowder, my Master is deafe

550 *Just* I am sure he is, to the hearing of any thing good.
Go plucke him by the Elbow, I must speake with him.

Ser Sir *John*.

Fal What? a yong knave and beg? Is there not wars? Is
there not imp'loyment? Doth not the King lack subiects? Do
600 not the Rebels want Soldiers? Though it be a shame to be
an

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on any side b' t'one it is worse shame to be, ge then to
be on the wo' side were: i' or the th' the name of Re
b' lio can tell it to me Sir
1h 00 *Sir You mistake me Sir*
Fal Why sic D id say you er when it man? Ser
ting my knight hood and my Souldier ship aside I had
1h *I pray you (s) then let your knight hood and*
your Souldier ship aside and giue mee leave to tell you
your self in your throat, if you say I am any other th' an
hon' man.
1h 100 *Fal I am therefore to tell me so? I say a fide that*
which you estimate is to be gett an vlc e of m' big
m' lictious it leaze, the v'etb' t'erb' l'ian, d you
1h *Hort counter, hence Auar*
Sir S' my Lo I you d' speak with you.
1 0 *I S' S' F' a word will I*
Fal My good Lord g' y' ur Lerdsh' p' good t' me of
the day I am glad tof e your Lordsh'p, ab' d I heard
say ur Lo d' p' was e' it'op your L' d' p' goes
abroad by adu' se Your Lordsh'p (thou l' n' ci' n' pass
(6) your youth's threat' m' p' n' b' ot ag' myn' somel
200 l' th' f' i' th' l' m' f' T' or and I most humbly beseech
your Lordship to be a reu' rend care of y' r' health
I S' Sir Lerd, I t'ent you be one your Expedition to
S' reu' b' r' e
Fa My ple se you' Lordship I l' eare l' M' e' l' u' e
return d' i' th' or d' e' l' eom' f' or e' m' w' l' e
200 *I S' I t' al' e' not o' l' i' n' a' l' e' s' e' y' you would ne' e' r' e'*
when I sent for you?
Fal And I hear moreover his Hi' b' n' e' s' s' s' f' a' l' n' e' r' o
that m' e' w' h' o' r' o' n' A' p' e' p' l' e' e' (you
(4) *I S' Well heauen m' e' n' a' him I pray let me s' e' l' y' th*
Fa This App' l' e' s' e' s' (as I take) a' h' and of L' e' t' ar
g' e' a' s' e' p' n' g' o' f' the b' l' d' a' h' o' i' o' n' t' h' i' n' g'
300 *I S' What tell you, o' f' it be e' s' s' i' o' n' s'*
Fal I t' h' a' y' t' h' o' g' n' a' l' l' s' t' m' u' c' h' g' r' e' e' f' e' s' s' i' o' n' s' i' d' y
and p' e' r' b' a' i' o' n' o' f' the b' r' a' i' n' I haue read the c' r' u' s' e' o' f'
his e' f' f' e' c' t' s' i' n' G' a' l' l' I t' a' k' e' d' e' o' f' e' s' t' e' n' s' e'
300 *I S' I t' h' u' n' k' y' u' a' r' e' f' a' l' s' e' i' n' t' o' l' d' e' s' e' s' e' f' r' y' u'*
he' r' e' n' o' t' w' h' a' t' I' s' a' y' e' y' o' u'
(2) *Fal Very well (my Lord) very well rather on y' l' e' s' e'*
you) it is the d' e' s' e' o' f' n' o' t' L' i' s' t' e' n' g' m' a' l' a' d' y' o' f' n' o' t'
M' a' k' i' n' g' that I m' o' u' n' d' e' d' t' h' a' l' l'
400 *I S' To p' u' n' i' s' h' you by the h' e' a' l' s' e' would a' m' e' n' d' the*
m' e' r' i' o' n' o' f' y' o' u' e' a' r' e' s' I e' a' r' e' n' t' i' f' b' e' y' o' u' P' h' y' s' i' c' i' a' n'
F' L' I' a' m' a' s' s' p' o' r' e' s' s' I b' my Lord b' u' y' n' t' o' P' a' t' i' e' n' t'
your Lordsh'p m' y' m' i' n' s' t' e' r' the P' o' i' s' o' n' a' f' i' m' p' s' i' o' n' e' n' t'
to e' r' e' l' a' s' p' e' o' f' P' o' u' e' r' t' y' b' u' t' h' o' w' s' h' o' u' l' d' b' e' y' o' u' e' r'
P' a' t' i' e' n' t' to f' o' l' l' o' w' y' o' u' r' p' r' e' s' c' r' i' p' t' i' o' n' s' the w' i' s' e' m' y' m' a' k' e'
150 s' o' m' d' r' m' o' f' a' s' c' r' i' p' t' u' r' e' o' r' i' d' e' e' d' e' a' s' c' r' i' p' t' u' r' e' i' s' e' l' f' e'
(9) *I S' I sent f' r' y' o' u' (w' h' e' t' h' e' r' e' w' e' m' a' t' t' e' r' s' g' a' i' n' s' t'*
you) i' y' o' u' r' l' i' f' e' to c' o' m' e' (n' a' k' e' w' i' l' m'
Fal As I v' e' n' a' d' u' l' d' b' y' n' y' l' e' A' C' o' u' e' l' i' n'
t' h' e' l' w' e' s' o' f' t' i' s' L' a' d' s' e' r' u' i' c' e' I' d' n' o' t' c' o' m' e'
(2) *I S' Wel the t' r' u' t' h' i' s' (s' e' l' f' y' o' u' l' u' e' i' n' g' e' a' t' n' s' m' y'*
500 *I t' h' e' t' h' a' t' b' u' c' k' l' i' s' m' s' m' y' b' e' l' i' e' s' n' o' t' i' n' e' l' e' s' s' e'*
I S' Your M' e' a' n' e' s' i' s' v' e' r' y' s' i' d' e' a' n' d' y' o' u' r' a' f' t' e' r'
Fal I would w' e' r' e' o' t' h' e' r' w' i' s' e' I' w' o' u' l' d' m' y' M' a' s' s'
g' r' e' a' t' e' r' a' n' d' m' y' a' s' s' e' s' s' e' n' e' r'
I S' Y' o' u' h' a' u' e' m' i' s' s' e' d' t' h' e' y' m' o' u' P' r' i' n' c'
F' L' The y' o' n' g' P' r' i' n' c' e' l' a' s' t' m' e' d' i' c' e' I' e' a' t' h' F' e' l'
o' u' e' w' h' i' c' h' g' r' e' a' t' b' e' l' i' e' d' d' e' m' y' d' g' e' e'
1h 50 *I S' Well I am loth to g' l' a' p' e' w' h' a' d' t' o' u' d' y' o' u'*
h' *I t' r' u' e' s' t' a' t' S' h' r' e' w' s' b' u' r' y' h' a' t' l' i' t' t' l' e' g' l' a' d' e' d' o' u'*
y' o' u' r' h' u' s' e' e' x' p' l' o' i' t' o' n' G' a' d' s' h' a' l' l' Y' o' u' m' a' y' t' a' n' k' e' t' h'

unquietum for your qu' e' o' r' e' p' o' l' i' t' i' n' g' . J' a' t' A' c' t' o' r' 1h
Fal My Lord (Wolfe)
I S' But i' n' c' a' l' l' i' s' w' I' k' e' e' p' i' t' o' w' a' k' e' n' a' l' l' e' r' u'
Fal To w' a' k' e' a' W' o' l' f' e' i' s' a' s' b' a' d' a' s' to s' m' e' l' a' f' o' x'
I S' W' h' a' t' y' u' e' a' s' a' c' a' n' d' l' e' the b' e' t' t' e' r' p' a' r' t' b' u' r' n' t' o' u' t'
50 1h *Fal A' W' a' s' s' e' l' l' C' a' n' l' e' m' y' L' r' d' a' l' l' T' a' l' o' w' i' f' i' d'*
t' y' o' f' w' a' r' m' y' t' o' w' h' w' o' u' l' d' a' p' p' o' u' n' e' i' n' t' u' t' h'
I S' T' h' e' r' e' i' s' o' c' a' h' i' c' h' a' u' e' o' n' y' o' u' r' f' a' c' b' u' t' h' o' l'
h' a' n' c' h' u' s' e' f' e' c' t' o' f' e' y' u' y'
Fal H' u' s' e' f' e' c' t' i' s' u' y' g' r' a' y' g' r' a' y'
I S' Y' o' u' f' o' l' l' o' w' t' h' e' y' o' n' l' i' n' c' e' v' p' a' n' d' d' o' w' n' l' i' k' e'
h' u' c' u' l' l' a' n' g' e' l' l'
Fal N' o' t' (s' y' o' u' t' o' d' y' o' u' r' i' l' l' A' n' g' e' l' l' s' h' b' u' r'
h' o' p' e' b' e' h' a' t' t' o' o' k' e' v' p' o' n' m' e' w' i' l' l' a' k' e' m' e' a' n' t' h' o' u' r'
w' e' i' g' h' i' n' g' a' n' d' y' e' s' s' o' m' e' r' e' s' p' e' c' t' i' s' g' r' a' n' t' I' c' a' n' n' o' t' g' o'
I' c' a' n' n' o' t' t' e' l' l' V' e' r' u' i' s' o' f' o' l' i' t' e' r' e' g' a' r' d' i' n' t' h' e' l' C' o' s' t' o' r'
m' o' e' t' s' t' h' a' t' t' h' e' v' a' l' o' r' i' s' t' u' r' n' d' t' h' e' r' e' l' e' a' r' d' P' r' e' g' n' a'
e' i' s' m' i' d' e' a' T' a' p' l' i' r' n' d' a' r' t' h' q' u' i' c' k' e' w' i' t' w' e' l' l' e' d' i' n'
p' u' i' n' R' e' c' k' n' g' s' a' l' l' t' h' e' o' t' h' e' r' s' t' a' p' p' e' a' r' e' n' e' w' t' o' m' a' n'
t' a' t' h' e' m' e' o' t' h' i' s' A' g' e' s' h' a' p' e' t' h' e' m' e' n' o' r' i' t' h' a'
(8) G' o' o' s' b' e' r' r' y' . Y' o' u' r' a' t' a' c' o' l' d' r' e' n' d' n' o' t' i' n' c' a' p' e'
t' e' o' f' v' i' s' t' a' r' e' y' o' u' n' g' y' o' u' n' e' a' t' t' h' e' h' e' a' r' f' e' a' r' I'
u' e' r' s' w' i' t' h' t' h' e' b' u' t' t' e' r' i' o' f' y' o' u' r' g' a' l' s' & y' e' t' h' i' s' a' r' e' a' t' h' e'
w' a' r' d' o' f' o' u' r' y' o' u' t' I' m' u' s' t' c' o' n' f' e' s' s' e' a' c' w' a' g' e' s' t' o' o'
I' a' d' o' y' o' u' s' e' d' o' e' r' e' y' o' u' n' a' m' e' t' h' e' t' e' r' v' i' o' l' o' f'
y' o' u' n' t' h' e' a' r' e' w' i' t' e' n' d' o' w' n' e' g' l' i' d' i' t' h' a' l' l' t' h' e' C' h' a' r' t' a'
e' r' s' o' f' a' c' h' i' s' t' o' y' o' u' n' o' r' a' n' o' t' e' y' e' d' a' d' y' l' a' n' d' a' y' e' l'
l' o' c' h' e' e' k' e' a' y' h' e' b' e' r' d' e' c' e' r' e' l' o' n' l' e' g' a' n' n' e' t' r' i' c' t' i' n' g'
2 0 b' e' l' y' i' s' n' o' t' y' o' u' r' v' o' i' c' e' b' r' e' n' y' o' u' w' i' d' d' e' s' h' o' r' t' y' o' u' r'
w' i' t' i' n' g' p' l' e' n' d' u' r' y' o' u' r' a' b' o' u' r' y' o' u' b' l' a' s' t' e' d' w' i' t' h' a' n' t' i'
e' s' i' s' t' a' n' d' w' i' l' y' o' u' s' a' y' o' u' r' s' e' l' f' e' y' o' u' g' f' y' s' y' t' o' l' o' l'
Fal My Lord i' s' a' b' o' r' e' i' n' a' w' h' i' t' e' h' d' & o' m'
t' h' i' g' r' o' u' n' d' b' e' l' l' y' F' o' r' m' y' v' o' i' c' e' I' h' a' u' e' l' o' s' t' i' n' t' h' i' l'
I' w' a' n' g' a' n' d' s' o' m' e' o' f' A' n' t' i' e' m' e' s' To a' p' p' r' o' a' c' h' m' y' y' o' u' t' h'
f' i' r' s' t' l' y' w' i' l' l' o' u' t' i' t' e' r' u' s' h' i' s' I' a' m' o' n' c' y' l' i' c' e' i' n' u' d' e'
m' e' n' t' a' n' d' i' s' t' a' n' d' i' n' g' a' n' d' t' h' a' t' w' i' l' l' e' x' p' e' r' i' m' e' n' t'
f' r' a' t' h' u' s' i' d' M' a' r' k' e' s' l' e' h' i' m' l' e' n' d' e' r' t' h' e' m' o' n' e' y' e' t' h' e' s'
e' a' c' t' i' o' n' F' o' r' t' h' e' b' o' x' o' f' t' h' e' c' a' r' e' t' h' a' t' t' h' e' P' r' i' n' c' e' g' a' u' e' y' o' u'
h' e' g' a' u' e' i' t' l' i' k' e' a' n' d' P' r' i' n' c' e' a' n' d' y' o' u' r' o' k' e' n' t' l' e' a' f' o' u' b' l'
h' l' o' r' d' I' h' a' u' e' c' h' e' c' k' i' t' i' m' f' o' r' i' t' a' n' d' t' h' e' y' p' l' i' e' n' t' r' e'
p' e' n' s' M' a' y' n' o' t' i' n' a' t' h' e' r' a' n' d' s' a' c' k' e' c' l' o' s' h' b' u' t' a' n' e' w'
400 1h S' i' l' k' e' a' p' l' i' d' s' a' c' k' e'
I S' Wel heauen send t' e' P' r' i' n' c' e' a' b' e' t' t' e' r' c' o' m' p' a' n' o' n'
Fal Heauen send t' e' C' o' m' p' a' n' i' o' n' a' b' e' t' t' e' r' P' r' i' n' c' e' s' I
c' a' n' n' o' t' d' i' m' y' h' a' n' d' s' o' f' h' i' m'
I S' Well t' h' h' u' h' t' e' u' e' r' d' y' o' u' a' n' d' P' r' i' n' c' e' H' e' r'
y' I' h' a' r' e' y' u' e' g' o' i' n' g' w' i' t' h' L' o' r' d' J' o' b' o' f' L' a' n' c' a' s' t' e' r' s'
g' a' i' n' s' t' t' e' A' l' b' i' s' h' o' p' a' n' d' t' h' e' E' a' r' l' e' o' f' N' o' r' t' h' u' m' b' e' r' l' a' n' d'
450 *Fal Yes I t' h' a' n' k' e' y' o' u' r' p' r' e' t' t' y' f' i' e' r' v' i' c' e' f' o' r' t' b' u'*
l' o' o' k' e' y' o' u' p' r' a' y' (a' l' l' y' o' u' t' h' a' t' L' i' s' e' m' y' L' a' d' i' e' P' e' a' c' e' a'
(9) h' o' m' j' u' s' t' a' t' o' u' r' A' m' s' t' o' y' a' n' o' t' i' n' a' h' o' t' d' a' y' r' i' s' t' l' e'
b' u' t' t' o' o' s' h' u' r' t' o' u' w' i' t' h' m' e' a' n' d' I' m' e' a' n' e' p' o' r' t' o' s' w' e' e' t'
e' x' t' r' a' o' r' d' i' n' a' r' y' i' s' t' b' e' e' a' h' e' d' a' y' I' b' r' a' n' d' i' s' h' a' n' y' t' h' i' n' g'
500 b' u' m' y' B' o' t' t' l' e' w' o' u' l' d' I' m' a' g' i' n' e' r' e' u' e' r' i' p' t' w' i' t' h' r' e' a' g' a' i' n'
T' h' e' r' e' i' s' n' o' t' a' d' a' n' g' e' r' o' u' s' a' n' n' e' a' n' c' e' p' r' e' o' u' t' h' a' d'
b' u' I' a' m' l' i' s' t' t' o' n' o' t' i' c' e' W' e' l' l' I' c' a' n' n' o' t' l' a' s' t' e' u' e' r'
I S' Well b' e' h' o' n' e' s' t' b' e' h' o' n' e' s' t' a' n' d' h' e' a' u' e' n' b' l' e' s' s' e' y' o' u'
E' x' p' e' d' i' o' n'
Fal W' i' l' l' y' o' u' r' L' e' r' d' s' h' i' p' l' e' n' d' m' e' a' t' h' o' u' s' a' n' d' p' o' u' n' d'
t' o' f' u' r' n' i' s' h' m' e' f' o' r' t' h' e'
I' s' N' e' a' p' e' n' y' n' o' t' a' p' e' n' y' y' o' u' a' r' e' t' o' o' i' m' p' e' r' t'
t' o' b' a' r' e' c' r' o' s' s' i' s' f' a' t' e' y' o' u' w' e' l' l' C' o' m' m' e' n' d' m' e' t' o' m' y'
C' o' m' m' a' n' d' e' r' s' i' d'
Fal I' d' l' i' p' l' o' m' e' m' a' t' h' r' e' e' m' o' n' d' e' d' e' A' m' o' n'
c' a' n' n' o' m' o' s' e' p' a' r' a' t' a' e' n' d' C' o' u' n' t' o' l' s' e' f' f' e' c' t' h' e' a' c' t' i' o' n'
p' a' r' t' y' o' n' g' l' a' m' b' e' s' a' n' d' l' e' t' c' h' e' r' y' b' u' t' t' h' e' G' o' u' e' r' n' a' l' s' t' h' e' r'
g' 2 o' n' 2

one, and the pox pinches the other; and so, both the Decrees prevent my curses. Boy?

Page Sir,

Fal. What money is in my purse?

Page. Seven groats and two pence.

50 Fal. I can get no remedy against this Consumption of the purse. Borrowing onely lingers, and lingers it out, but the disease is incurable. Go beare this letter to my Lord of Lancaster, this to the Prince, this to the Earle of Westmerland, and this to old Mistris Ursula, whom I haue weekly sworne to marry, since I percei'd the first
100 white haire on my chin. About it you know where to finde me. A pox of this Gowt, or a Gowt of this Poxe for the one or th'other plays the rogue with my great toe. It is no matter, if I do halt, I haue the warres for my colour, and my Pension shall seeme the more reasonable
150 A good we will make vse of any thing - I will turne di-
scases to commodity 162 — Exeunt

Scena Quarta.

Enter Archbishop Hastings, Mowbray, and Lord Bardolfe,

Ar Thus haue you heard our causes, & know our Means. And my most noble Friends, I pray you all
(2) Speake plainly your opinions of our hopes,
And first (Lord Marshall) what say you to it?
200 Mow I well allow the occasion of our Armes,
But gladly would be better satisfied,
(3) How (in our Meanes) we should aduance our selues
To looke with forehead bold and big enough
Vpon the Power and puissance of the King.
Hast. Our present Musters grow vpon the File
To furr and twenty thousand men of choise;
250 And our Supplies, lye largely in the hope
Of great Northumberland, whose bolome burne
With an incensed Fire of Injuries
(2) L Bar. The question then (Lord Hastings) standeth thus
Whether our present furr and twenty thousand
2 h May hold vp head, without Northumberland.
Hast. With him, we may.
L Bar. I marry, there's the point.
300 But if without him we be thought to feble,
My iudgement is, we should not step too farre
Till we had his Assistance by the hand.
For in a Theame so bloody fac'd, as this,
Comedure, Expectation, and Surmise
Of Aydes incertaine, should not be admitted
350 Arch 'Tis very true Lord Bardolfe, for indeed
It was yong Hotspurres case, at Shrewsbury.
(2) L Bar. It was (my Lord) who lin'd himself with hope,
Earing the ayre, on promise of Supply,
Flatt ring himselfe with Proiect of a power,
Much smaller, then the smallest of his Thoughts,
(4) And so with great imagination
(Proffer to mad men) led his Powers to death,
(1) And (winking) leap'd into destruction.
(3) 400 Hast But (by your leave) it neuer yet did hurt,
1 h To lay downe likely hoods, and formes of hope.
L Bar. Yes, if this present quality of warre,
Indeed the instant action a cause on foot,
Lies so in hope - As in an early Spring,
We see the appearing buds, which to promise fruite,
450 Hope giues not so much warrant, as Dispaire
Ther Frosts will bite them. When we meane to build,
We first suruey the Plot, then draw the Modell,

And when we see the figure of the house,
Then must we rate the cost of the Erection,
Which if we finde out-weighes Ability,
1 h What do we then, but draw a new the Modell
1 h In fewer offices? Or at least, deest
50 To builde at all? Much more, in this great warke,
(Which is (almost) to plucke a Kingdome downe,
And set another vp) should we suruey
11) The plot of Situation, and the Modell;
Consent vpon a sure Foundation
Question Surueyors, know our owne estate,
How able such a Worke to vndergo,
To weigh against his Opposite? Or else,
We forth in Paper, and in Figures,
Vsing the Names of men, instead of men:
100 Like one, that drawes the Modell of a house
(2) Beyond his power to builde it, who (halfe through)
Giues o're, and leaues his part-created Cost
1 h Naked subiect to the Weeping Clouds,
And waste, for churlish Winters tyranny.

Hast Grant that our hopes (yet likely of faire birth)
Should be still borne, and that we now possesse
1 h The ymost man of expectation:
150 I thinke we are a Body strong enough
(Euen as we are) to equall with the King

L Bar. What is the King but furr & twenty thousand?
(4)

Hast - To vs no more say not so much Lord Bardolfe,
(5) For his diuisions (as the Times do braul)

Are in three Heads one Power against the French,
(200 And one against Glendower Perforce a third

Must take vp vs Soys the infirme King
In three diuided - and his Coffers sound
With hollow Pouerty, and Emptinesse

Ar That he should draw his seuerall strenghs together
And come against vs in full puissance
Need not be dreaded

Hast If he should do so,
He leaues his backe vnarm'd, the French, and Welch
250 Baying him at the heeles, neuer feare that

L Bar Who is it like should lead his Forces hither
Hast The Duke of Lancaster, and Westmerland
Against the Welch himselfe, and Harrie Mowbray,
But who is substituted gainst the French,
300 I haue no certaine notice.

Arch Let vs on
And publish the occasion of our Armes,
The Common-wealth is sicke of their owne Choise;
1 h Their ouer-greedy loue hath surfetted.
1 h An habitation giddy, and vnsture
Hath he that buildeth on the vulgar heart.
O thou fond Many with what loud applause
350 Didst thou beate heauen with blessing Bullingbrooke,
Before he was, what thou wouldst haue him be?
And being now trimm'd in thine owne desires,
(2) Thou (beastly feeder) art so full of him,
That thou prouok'st thy selfe to cast him vp
(8) So, so, (thou common Dogge) didst thou disgorge
1 h Thy glutton-bosome of the Royall Richard,
400 And now thou wouldst eat thy dead vomit vp,
And howl'st to finde it. What trust is in these Times?
They, that when Richard liu'd, would haue him dye,
Are now become enamour'd on his grave
Thou that threwst dust vpon his goodly head
When through proud London he came sighing on,
450 After th'admired heere of Bullingbrooke,
Cri'st now, O Earth, yeeld vs that King againe,

2 h
(3)
50
Fal. Glasses, glasses, is the onely drinking and for thy walles a pretty slight Droilery, or the Storie of the Prodigall, or the Germane hunting in Waterworke - is worth a thousand of these Bed-hangings, and these Fly-bitten Tapistries. I et it be tenne pound (if thou canst) Come, if it were not for thy humors, there is not a better Wench in England. Go, wash thy face, and draw thy Action. Come, thou must not bee in this humour with me, come, I know thou wast lesson to this.

(2)
100
Hof. Prethee (Sir John) let it be but twenty Nobles, I loath to pawne my Plate, in good earnest la.

Fal. Let it alohe, Ile make other shift you'll be a fool still

Hof. Well, you shall haue it although I pawne my Gowne. I hope you'll come to Supper. You'll pay me altogether?

2 h
150
Fal. Will I liue? Go with her, with her. hooke-on, hooke-on

Hof. Will you haue Doll Teare sheet meet you at supper?

Fal. No more words. Let's haue her.

(3)
Fal. I haue heard bitter newes

Fal. What's the newes (my good Lord?)

Ch. In. Where lay the King last night?

Mef. At Basingstoke my Lord.

(2)
Fal. I hope (my Lord) all's well. What's the newes my Lord?

Ch. In. Come all his Forces backe?

200
Mef. No. Fifteene hundred Foot, nine hundred Horse. Are march'd vp to my Lord of Lancaster.

Against Northumberland and the Archbishop.

Fal. Comes the King backe from Waies, my noble L?

Ch. In. You shall haue Letters of me presently.

Come go along with me, good M. Gower.

Fal. My Lord.

Ch. In. What's the matter?

250
Fal. Master Gower, I shall entreate you with mee to dinner?

Gow. I must waite vpon my good Lord heere.

I thanke you, good Sir John.

Ch. In. Sir John, you loyter heere too long being you are to take Souldiers yp, in Countre as you go.

Fal. Will you sup with me, Master Gower?

300
Ch. In. What foolish Master taught you these manners, Sir John?

Fal. Master Gower, if they become mee not, here was a Fooler that taught them mee. This is the right Fencing grace (my Lord) rap for rap, and so part faire.

(2)
Ch. In. Now the Lord lighten thee, thou art a great Foole.

338 - (12) - 5 h

Scena Secunda.

Enter Prince Henry, Pointz, Bardolfe,
and Page

Prim. Trust me, I am exceeding weary.

350
Pointz. Is it come to that? I had thought wearines darst not haue attach'd one of so high blood.

Prim. It doth me, though it discolours the complexion of my Greatness: each knowledgeth it. Doth it not shew vildely in me, to desire small Beere?

Pointz. Why, a Prince should not be so loosely studied,

as to remember so weak a Composition.

Prince. Belike then, my Appetite was not Princely got: for (in troth) I do now remember the poore Creature, Small Beere. But indeede these humble considerations make me out of loue with my Greatness. What a disgrace is it to me, to remember thy name? Or to know thy face to morrow? Or to take note how many paire of Silk stockings y haue? (Viz these, and those that were thy peach-colour d ones) Or to beare the Inuentorie of thy shirts, as one for superfluity, and one other, for vse. But that the Tennis-Court-keeper knowes better then I, for it is a low ebbe of Linnen with thee, when thou kepst not Racket there, as thou hast not done a great while, because the rest of thy Low Countries, haue made a shift to eate vp thy Holland.

Pointz. How ill it followes, after you haue labour'd so hard, you should talke so idly? Tell me how many good yong Princes would do so, their Fathers lying so sick, as yours is?

Prim. Shall I tell thee one thing, Pointz?

Pointz. Yes and let it be an excellent good thing.

Prim. It shall serue among wittes of no higher breeding then thine.

Pointz. Go to. I stand the push of your one thing, that you'll tell.

Prim. Why, I tell thee, it is not meet, that I should be sad now my Father is sick: albeit I could tell to thee (as to one it pleases me, for fault of a better, to call my friend) I could be sad, and sad indeed too.

Pointz. Very hardly vpon such a subiect.

Prim. Thou think'st me as farre in the Diuels Booke, as thou, and Falstaffe; for obduracie and persistance. Let the end try the man. But I tell thee, my heart bleeds inwardly, that my Father is so sick: and keeping such vild company as thou art, hath in reason taken from me, all occasion of sorrow.

Pointz. The reason?

Prim. What would'st thou think of me, if I should weep?

Pointz. I would thinke thee a most Princely hypocrite.

Prim. It would be every mans thought and thou art a blessed Fellow, to thinke as euery man thinkes - neuer a mans thought in the world, keepes the Rode-way better then thine: euery man would thinke me an Hypocrite indeede. And what accites your most worshipful thought to thinke so?

Pointz. Why, because you haue beene so lewde, and so much ingrafted to Falstaffe.

Prim. And to thee.

Pointz. Nay, I am well spoken of, I can heare it with mine owne eares. the worst that they can say of me is, that I am a second Brother, and that I am a proper Fellowe of my hands: and those two things I confesse I canot helpe. Look, look, here comes Bardolfe.

Prince. And the Boy that I gaue Falstaffe, he had him from me Christian, and see it the fat villain haue not transform'd himselfe.

Enter Bardolfe

Bard. Saue your Grace.

Prim. And yours, most Noble Bardolfe.

Pointz. Come you pernicious Affe, you bashfull Foole, must you be blushing? Wherefore blush you now? what a Maidenly man at Armes are you become? Is it such a matter to get a Potle-pots Maiden head?

Page. He call'd me euen now (my Lord) through a red Latice, and I could discern no part of his face from the window.

1h window at I spy this eyes and m thow, che d
made two holes in the Ah wine new letter as a p
ped through

Prer Hath no the boy profited?

Bar Away you h son yfright Abbet away

Page Away you rascally All i dreame away

Prer Instructs Boy what dreame Boy?

Page Merry (my Lord) Alibed e n i she was de

lurd dot a Firebrand and therefore I call him h drc m

1h Prer A Crowns a orth of good Interpretation

There it is, Boy.

Pom O that this good Blossome could bee kept from

Cankers Well there is six pence to prefe uether

100 Bard If you do not make him be h n, d amon, woz,

the gallows shall be won d

Prer And how doth thy Master E Delph?

Bt W ll mygo d Lord h he rd ty ur Gr e z

comming to Towne Th re's a L tter for y u

Pom Deluier dw th good respect And h w doth th

Manlema thy Master?

Bard Inb dily h t S

100 P n Marry I am not ill p t needes a Physicun

but har mous nat him though th bee sicke, it dyes

not

Prer I do allow this Wen't bee as sim lar with

me as my dogge nd I shold his place for took you

heve t

(14) Prer Letter John Falst ff k ghe (Everyman must

know what as oft as heeb th occa n to name himselfe)

200 Euen I keth feth fcare kinne to the King f r they neuer

picke their finger, but they say there s som off the lit s

(2) blood spile (H vcomes that (say sh) th trakes vp a

him not to coner e? the answer is a ready as a borrow

ed cap I am the Ki spoote Colin S

200 Prer Nay they v lbe kin vs b r they v l fetch

thom laph t Eucto the Leu t S Lh F l f f

K gbr t the So e fthe k cett h h Father Harris

P ince of w aler, gre i g

Pom Why this is a Ceruicate

P Pe ce

1h I will mitate the fowr able Kom e Breth re

100 P m Sure he meane breu c in breath n r winded

come d n a to th I m dth e d l l th Rec

noo fam l a w th P nce f Peem f f f f F r f

1h P m b th the sw are th nart merr L S her Nell Re

l Operat d l times dnt rroft and furewell

There by yea d wch is a mch s to say as th

1h s f f f h m Lacle F l f f r b my F w l s

John with my B other d S lter r r Sir

I hn w h d Enrop

My Lord I will sleep in this Letter in Sack and make him

400 ease it

Prer That s to mak h n d m r t enty of l s Words

But do you f meth N d m r t m m m m r t S n ?

Pom May the Wench h ueno wo te Fortune But I

anwer laid lo

P Well thus I play the F t with the time &

1h d l spirit of the wife f n the clouds and make vs Is

400 four Master beaze in L adon?

Bard Yes my Lord

Prer Where suppes he? Doth the old Sore F ed in

th l d f t n k e

1h Bard At the old place my Lord in East chespe

Prer What Corri an?

P g e Ephesi as my Lord of the l d Chu ch

200 Sup any women with him?

Page Non my Lord, but old Mistress Q ucky and M

Do l T e a r s f e e

Prer What P gat may that be?

Page A p rope Gentlewoman S r and Kinswoman

of my Masters.

Prer Elen f ch n, as the Parish Hey fers are to the

1h Towne Ball?

1h Shall we scale upon them (And) at Supper?

P I am y ur shadow my Lo d, I le follow you

50 P Sirrah you boy and B r a f t no word to your

Mast rth t l a n g, t n Towre

The e s for your silence

Bar I have no tongue fir

P g And for mine Sir I will gouerne it

P Fare ye v ll go

1h Th D l T r f b r sh o l l b e s o m e R o d e

100 P I warr n t you a common as t l e way betwe r

S Albans and L nd t

P How m ght e e e f f f f e b f l o w h i m f l e t

n g h n h i s r u e c o l o r s a d n o r e f l u e s b e f e e r

P P u n t w L e a t h e r l e h i n s a n d A p r o n s a n d

100 a t e p o n h m r s T a b l e t h e D r a w e s

Prer From a G d, to a Bul Ahea te de d n f n It

was lous case From a P r nce to a P r e n t i c e a l o w t r a

formation that shall be m n for m e u r y t h n, the p u r

posse must weigh with the f o l y Follow me Ned. E r n s

100 I d (1) 8 h

Scena Tertia

Enter Northumberland, a Lady, and Harry

P e e L a d i e

N r b I p r e t h e l o n g W i f e a n d g e n t l e D a u g h t r s

200 G u e n a c u e n w a y v n t o m y r o u g h A f f i r e s

P u n t y o n t h e v i s i o n o f t h e T i m e s

A n d b e l i k e t h e m t o P e r i e t r o u b l e s o m e

1h I f e I h a v e g u e n q u e r I w l l s p e a k n o m o r e

200 D o n h a t y o u w i l l y o u W l e d o n e b e y r o i d

N a r l A l a s (s w e e t W i f e) m y H a n o r i s a t p a y e

(2) A n d b u r m y g o i n n o t h i n g c o e d e m e i t

200 L e O h y f r h a u e s a k e g o n o r t o t h e W a r s

(1) T h T i m e w s (s e h e r) w l e n y o u b r o k e y o u r w o r d

2h W h e y u w e r e m o r e e n d e r d t o i t t h e n n o w

W l e n y o u r o u n d P e r c y w h e n m y h e a r t d e e r e H a r r y

300 T h r e w a y a N o t w a r d l o l e t o f e e h i s F a t h e r

B n g v p h i s P o w e r s b o t h e d i d l n g i n v a n c e

W h o t h e n p r i s w d e d y o u t o f l a y h o m e ?

1h T h e r e w e r e t w o H o n o r s I n y o u r a n d y o u S o n n

F o r y o u m a y h e a v e n l y g l o r y b r i g h t e n i t

F o r H i s i n s t i n k e y o u n a t t h e S u n n e

1h I b e g r a y w i t h H e n a n d b y h i s L i g h t

300 D i d a l l e C h e n a l i n e o f F r n y n r o t e

(1) T o d b r a u e A c t s H e v (i n d e e d) t e G l a s s e

1h W h h e N o b l e Y u t h d d r e s s e t h e m u c s

H e h a d n o L e g e s t h a t p r a d i c d n o t h i s G t e

(o) A n d s p e a k n g h i c k e (w h i h N a t u r e m a d e s s b l e m i s h)

B e c a m e t h e o f f e t h e V l i a n

F r h o f e t h a t c o u l d s p e a k l o w a n d t a r d l y

400 W o u l d t u r n e t h e i r o w n e P e r f e c t i o n t o A b u e

T o f e e m l k h i m S o t h a n S p e e c h n G t e

I n D i s n a f f e c t i o n s o f d e l i g h t

I n M i l i t a r e R e l s H u m o r s o f B l o n d

300 J d (9) 3 /

100 J u (10) 0 /

H e

He was the Marke, and Glasse, Coppy, and Booke,
That fashion'd others. And him; O wondrous! him,
O Miracle of Men! Him did you leave
(Second to none) vn-seconded by you,
To looke vpon the hideous God of Warre,
In dis aduantage, to abide a field,
Where nothing but the sound of *Hosfurs* Name,
Did seeme defensible. so you left him.
Neuer, O neuer, doe his Ghost the wrong,
To hold you Honor more precise and nice
With others, then with him. Let them alone:
The Marshall and the Arch-bishop are strong.
Had my sweet *Harry* had but halfe their Numbers,
To day might I (hanging on *Hosfurs* Necke)
Haue talk'd of *Monmouth's* Graue.

North. Beshrew your heart,
(Faile Daughter) you doe draw my Spirits from me,
With new lamenting and new Our-fights.
But I must goe, and meet with Danger there,
Or it will seeke me in another place,
And finde me worse provided.
Wife. O flye to Scotland,
Till that the Nobles, and the armed Commons,
Haue of their Puissance made a little taste.
Lady. If they get ground, and vantage of the King,
Then ioyne you with them, like a Rubbe of Steele,
To make Strength stronger. But, for all our loues,
First let them trye themselves. So did your Sonne,
He was so suffer'd, so came I a Widow
And neuer shall haue length of Life enough,
To raue vpon Remembrance with mine Eyes,
That it may grow and sprout, as high as Heauen,
For Recordation to my Noble Husband.
North. Come, come, go in with me 'tis with my Minde
As with the Tyde, swell'd vnto his height,
That makes a still-stand, running neyther way.
Faine would I goe to meet the Arch-bishop,
But many thousand Reasons hold me backe.
I will resolue for Scotland: there am I,
Till Time and Vantage graue my company.

Exeunt.

Scena Quarta.

Enter two Drawers.

1. Drawer. What hast thou brought there? Apple
Iohns? Thou knowst Sir *John* cannot endure an Apple-
Iohn.

2. Draw. Thou say'st true: the Prince once set a Dish
of Apple-Iohns before him, and told him there were five
more Sir *Johns*. and, putting off his Hat, said, I will now
take my leaue of these five drie, round, old-wither'd
Knights. It anger'd him to the heart: but hee hath for-
got that.

1. Draw. Why then couer, and set them downe: and
see if thou canst finde out *Sneakes* Noyle; *Mistres Tere-
sias* would faine haue some Musique.

2. Draw. Sirna, heere will be the Prince, and Master
Pointz, anon: and they will put out two of our Iohns,
and Aprons, and Sir *John* must not know of it. *Bardolph*
hath brought sword.

1. Draw. Then here will be old *Fits*: it will be an ex-
cellent stratagem.

2. Draw. Ile see if I can finde out *Sneakes*. Exit.

Enter Hostesse, and Dol.

Host. Sweet heart, we thinke now you are in an ex-
cellent good temperalitie: your Pulfidge beates as ex-
traordinarily, as heart would desire, and your Colour
(I warrant you) is as red as any Rose: But you haue
dranke too much Canaries, and that's a marvellous fear-
ching Wine; and it perfumes the blood, ere wee can say
what's this. How doe you now?

Dol. Better then I was: Hem.

Host. Why that was well said. A good heart's worth
Gold. Looke, here comes Sir *John*.

Enter Falstaffe.

Falst. When *Arthur* first in *Qeyn*—(emptie the Iordan)
and was a worthy King. How now *Mistres Dol*?

Host. Such of a Calme yea good-sooth.

Falst. So is all her *Segh*: if they be once in a Calme,
they are sick.

Dol. You muddie Rascall, is that all the comfort you
giue me?

Falst. You make fat Rascalls *Mistres Dol*.

Dol. I make them? Gluttonie and Diseases make
them, I make them not.

Falst. Let the Cooke make the Gluttonie, you helpe to
make the Diseases (*Dol*) we catch of you (*Dol*) we catch
of you: Grant that my poore Vertue, grant that.

Dol. I marry, our Chaynes, and our Jewels.

Falst. Your Brooches, Hearles, and Owches. For to
lerue brauely, is to come halting off. you know, to come
off the Breach, with his Pike bent brauely, and to Surge-
rie brauely: to venture vpon the charg'd Chambers
brauely.

Host. Why, this is the olde fashion: you two neuer
meete, but you fall to some discord: you are both (in
good troth) as Rheumatiks as two drie Tostes, you can-
not one beate wth anothers Confirmities. What the
good-yere? One must beare, and that must bee you:
you are the weaker Vessell, as they say, the emptier
Vessell.

Dol. Can a weake emptie Vessell beare such a huge
ful. Hogs-head? There's a whole Marchants Venture
of Burdeuy-Stuffe in him: you haue not scene a Pulke
better stufft in the Hold. Come, Ile be friends with thee
Iacke. Thou art going to the Warres, and whether I
shall euer see thee againe, or no, there is no body
cares.

Enter Drawer.

Drawer. Sir, Ancient *Pistol* is below, and would
speake with you.

Dol. Hang him, swaggering Rascall, let him not
come hither: it is the soule-mouth'd Rogue in Eng-
land.

Host. If hee swagger, let him not come here: I must
lue amongst my Neighbors, Ile no Swaggersers. I am
in good name, and fame, with the very best shut the
doore, there comes no Swaggersers heere. I haue not
liu'd all this while to haue swaggering now: shut the
doore, I pray you.

Falst. Do st thou heare, Hostesse?

Host. Pray you pacifie your selfe (Sir *John*) there comes
no Swaggersers heere.

Falst. Do st

art as valorous as *Hector* of Troy, worth five of *Agamemnon*, and ten times better then the nine Worthies ah Villaine

Fal. A rascally Slave, I will toss the Roge in a Blanket.

60 *Dol.* Doe, if thou dar'st for thy heart: if thou doo'st, Ile canuas thee betweene a paire of Sheetes.

Enter C. Confuse

Page The Musique is come, Sir.

11 *Fal.* Let them play play Sir. Sit on my Knee, *Dol.* A Rascall, bragging Slave the Rogue fled from me like Quick-silver.

11 *Dol.* And thou follow'd'st him like a Church-thou
100 whomson little tydie Sartholme's fore-pigge, when'st thou leavest fighting on dayes, and soyning on nights, and begun to patch up thine old Body for Heaven?

Enter the Prince and Perceval's

(2) *Fal.* Peace (good *Dol.*) doe not speake like a Death-head
11 doe not bid me remember mine end.

Dol. Sirrha, what humor is the Prince of?

Fal. A good shallow young fellow. hee would have made a good Pantler, hee would have chipp'd Bread well.

150 *Dol.* They say *Fomes* hath a good Wit.

Fal. Hee a good Wit? hang him Baboon, his Wit is as thicke as Tewksbury Mustard there is no more conceit in him, then is in a Mallet.

200 *Dol.* Why do'st the Prince love him (then?)

11 *Fal.* Because their Legges are born of a blisse, and hee playes at Quoyes well, and eates Conger and Cannell, and drinks off Candles ends for Flap dragons, and rides the wilde Mare with the Boyes, and rumpes upon Joynt-strooles, and sweares with a good grace, and weares his Boot very smooth, like unto the Signe of the Legge, and breeds up bate with telling of discrete stories, and such other Gamboll faculties hee hath, that shew a weak Minde, and an able Body, for the which the Prince admitts him, for the Prince himselfe is such another: the weight of an hayre will turne the Scales betweene their
211 *Haber-de-pois*

300 *Prince.* Would not this Naue of a Wheele have his Eares cut off?

Pom. Let vs beat him before his Whore.

Prince. Looke, if the wither'd Elder hath not his Poll claw'd like a Parrot.

11 *Pom.* Is it not strange, that Desire should so many yeeres out-live performance?

Fal. Kisse me *Dol.*

350 *Prince.* *Saturne* and *Venus* this yeere in Coniunction? What sayes the Almanack to that?

Pom. And looke whether the fierie *Trigor*, his Man, be not hisping to his Masters old Tables, his Note-Booke, his Councell-keeper?

Fal. Thou dost give me flatterring Busses.

Dol. Nay truly, I kisse thee with a most constant heart.

400 *Fal.* I am olde, I am olde.

Dol. I loue thee better, then I loue ere a scurvy young Boy of them all.

Fal. What Scuffle wilt thou haue a Kirtle of? I shall receiue Money on Thursday. thou shalt haue a Cappe to morrow. A merrie Song, some. it growes late,

wee will to Bed. Thou wilt forget me, when I am gone

Dol. Thou wilt see me weeping, if thou stay'st for proue that euer I dresse my selfe handson, till thy returne. well, hearten the end

Fal. Some Sack, *Freddie.*

Pr. I am A good, Sir.

Fal. Ha? a Bass and some of the Flage? And art thou *Fal.* I am Bro't here

Prince. Why, thou Globe of full Contentment, what a life do'st thou lead?

Fal. A be-ter than mine. I am a Gentleman, thou art a Drayner.

Pr. Ver, true, Sir: and I come to draw you out by the Eares.

100 *H.* Oh, the Lord preserve thy good Grace Welcome to London. Now Heaven bless thee for a face of thine. what are you come from Wales?

Fal. The way for my Company of M. of the by the Northfleeth and coming blood, the way welcome.

Dol. Ho, you sit loose, I scorn you.

P. My Lord, here will drive you out of your revenge, and to recall to a remembrance, if you please the heat.

Prince. You have son Candle, as you have a day, did you find your reason now, before it is gone, yet you are a Gentleman.

H. Blessing on your good heart, and so fare you my tre h.

Fal. Didst thou heere it?

Prince. Yes and you knew me, as you did when you ran away by God. I will you know I was your back.

11 *Fal.* Look on your posture, to mine patience

Fal. No, no, no. so: I did not make, thou art a

21 *Prince.* I shall drive you then to confesse the abuse and then I will now how to handle you.

Fal. No abuse (*H.*) on mine Honor, no abuse.

Prince. Nor to dispraise me, and call me Pantler, and Bread chopper, and I will not have that?

Fal. No abuse (*H.*)

Pom. No abuse?

11 *Fal.* No abuse (*Ne.*) in the World I can't find none I dispraise him before the Wicked, that the Wicked

30 might not fall in love with him. In which doing, I have done the part of a carefull Friend, and a true Subject, and thy Father is to giue me thanks for it. No abuse (*H.*)

11 none (*Ne.*) none, no Boyes, none.

Prince. See now whether pure Feare, and enture Conscience, doth not make thee wrong this vertuous Gentle-

35 woman, to close with us? Is shee of the Wicked? Is thine Hostesse heere, of the Wicked? Or is the Boy of the

11 Wicked? Or honest *Bredsb.* whose Zeale burnes in his Nose of the Wicked?

Pom. Answer thou dead Lime, answer.

Fal. The Fiend hath prickt downe *Bredsb.* irreconcilable, and his face is *Luesfers* Priuy-Kitchen, where hee doth nothing but roast Mault-Wormes. for the Boy,

11 there is a good Angell about him, but the Devil out-bids him too.

Prince. For the Women?

Fal. For one of them, shee is in Hell already, and burnes poore Soules. for the other, I owe her Money,

150 and whether shee bee damn'd for that, I know not.

Hest. No, I want you.

Fal. No

Fal. No I thinke thou art not I thinke thou art guilty
for this Marry there is another Indictment vpon thee
for sufferin^g flesh to bee eaten in thy house contrary to
the Law for the which I thinke thou wilt howle

50 *Halt* All Visitationes doe so What is a Ioyne of
Mutton or two in a whole Lent?

Prince You Gentlewoman.

Doll What sayes your Grace?

Falst. His Grace sayes that which his flesh rebels
aga^{inst} it

Halt Who knocks so lowd at doore? Look to the
loare there, *Fear* is?

Enter Peto

Prin Peto how now? what newes?

100 *Pet* The King your Father is at Westminster,
And there are twentie wake and wasted Postes
Come from the North and as I came along,

11 *Im* and over-tooke a dozen Captaines

11 *Bare* headed sweating knocking at the Turrets

11 *And asking every one for Sir John Falstaffe*

(1) *Prin* By Heaven (*Pauses*) I feele me much to blame

oldly to prophane the precious time

130 *When* Tempest of Commotion like the South

Borne with black Vapour doth begin to melt,

And drop vpon our bare vnarm'd heads

Give me my Sword and Vialke

Falstaffe good night

Exit

Falst. Now comes in the sweetest Morfell of the
night, and wee must hence and leave it vnpickt More
knocking at the doore? How now? what's the mat-
ter?

200 *Bard* You must away to Court Sir p^{er}sent y

A dozen Captaines stay at doore for you

Falst. Pay the Musicians Sirs farewell Hostesse

(1) *farewell D.L.* You see (my good Wenches) how men of

Merrit are fought after the vnderferret may sleepe when

the man of Action is call'd on Farewell good Wenches

210 *if* I be not sent away poste I will see you againe ere I

goe

(1) *D.L.* I cannot speake if my heart bee not readie

to burst— Well (sweete Jack) haue a care of thy

selfe

Falst. Farewell farewell

Exit

11 *Halt* Well, fare thee well I haue knowne thee

11 these twentie or three yeeres come Pefcod time but an

honestier and truer hearted man— Well, fare thee

well

11 *Bard* M^{is} is Tears *fare*

Halt What's the matter?

11 *Bard* B^{ard} Mistis *T* a *sch* is come to my Master

Halt Oh runne *D* I runne runne good *D* L

Exit

Actus Tertius Scena Prima

Enter the King with others

11 *King* Goe call the E^{sc}les of Surrey and of Warwick

11 *but* ere they come bid them ere reade these *T* *g*

and well consider of them make good speed *Exit*

How many thousand of my poorest Subjects
Are at this howre asleepe? O Sleepe O gentle Sleepe

Nature soft Nurse how haue I fr^{ig}hted thee

That thou no more wilt weep my eye lids downe

And sleepe my Serce in Fortificalnesse?

Why rather (Sleepe) lyest thou in smooke Cribes

Vp vpon these Pallid stretcht thees

And I vsith with buslin, Night flies to thy slumber,

Then in the persum'd Chambers of the Great?

Vnder the Canopies of costly Sute

And full diu^{er}s sounds of sweetest Melodie?

O thou dull God why lyest thou with the v^{er}de

In loathsome Beds and leau^{er} st the Kingly Couch,

A Watch-case or a common Larum-Bell?

Wilt thou vpon the high and giddie Mast,

Scale vp the Ship boyes Eyes and rock his Brain,

In Cradle of the rude imperious Surge

And in the viciation of the Windes

Who take the Russian Billowes by the top

Curling their monstrous heads and hang^{er} them

With despayning Clamors in the fl^opy Clouds

That with the hurley Death it selfe awakes?

Canst thou (O parturient Sleepe) giue thy Repose.

To the wet Sea Boy in an houre of rude

And in the calm st and most sillett N^{igh}t

With all appliances and meanes to boore

Deny it to a King? Then happy Lowe lie downe,

Vncasie lyest the Head that wears a Crown

Enter Warwick and Surrey

War Many good morrowes to your Maies^{ties}

K Is it good morrow Lords?

War It is One a Clock and past

K Why then goe d^o morrow to you all (my Lords)

Have you read o^{ver} the Letters that I sent you?

War We haue (my Liege)

K Then you p^{er}te the Body of our Kingdome

How foule it is what ranke Diseases grow

And with what danger nere the Heart of it?

War It is but as a Body yett *dist* *more* d

Which to his former strength may be restor'd

With good aduice and little Medicine:

My Lord *Northumberland* will soone be cool'd

K Oh Heaven hat one might read the Book of Fate

And see the reuolution of the Times

Make Mo^ones leuell and the Continent

(Wear e off li^{de} firmenesse) melt it selfe

Into the Sea, and other Times to see

The beachie Girdle of the Ocean

Too wide for *Neptun* shippes how Chances mocks

And Changes fill the Cuppe of Alteration

With diuers Liquors *Th*is not tenne ye res gone,

Since *Richard* and *Northumberland* great fr^{ie}nd

D^{id} d^{ie} scait together and in two yeeres after

Were they at Warres It is but eight yeeres since,

This *Par* as the man neereest my Soule

Who I k^{ee} a *Bur* h^{er} e y^ld in my Affaires

And I yd his Love and Lasse under my foot

Yes I my sake euen to the eyes of *Rich* rd

Gaue him defiance But which of you was by

(You Cousin *A* I as I m^y remember)

When *Richard* with his Eye b^{er}m f^lo^od of Teares,

(Then th^{is} k^{ee} d^{id} rated by *Northumberland*)

D^{id} spe^k these wordes (now prou'd a Prophecie)

Northumberland thou L^{ord} der by the which

My

My Cousin *Bullingbrooke* ascends my Throne
(Though thou, Heaven knows, I had no such intent,
But that necessity so bow'd the State,
(24) That I and Greatness were compell'd to kisse)
(5) The Time shall come (thus did hee follow it)
The Time will come that foule Sinne gathering head,
Shall breake into Corruption: so went on,
1 h fore-telling this same Times Condition,
And the diuision of our Amities

War There is a Historie in all mers Lues,
50 Figuring the nature of the Times deceas'd.
The which obseru'd, a man may prophetic
With a neere ayme, of the maine chance of things,
As yet not comero Life, which in their Seedes
And weake beginnings Iye entreaured
Such things become the Hatch and Brood of Time;
100 And by the necessarie forme of this,
King *Richard* might create a perfect guesse,
That great *Northumberland*, then false to him,
Would of that Seed, grow to a greater falsenesse,
Which should not finde a ground to roote vpon,
Vlesse on you.

King Are these things then Necessities?
Then let vs meete them like Necessities,
150 And that same word, euen now cryes out on vs:
They say, the Bishop and *Northumberland*
Are fiftie thousand strong.

(2) War. It cannot be (my Lord)
Rumor doth double, like the Voice, and Echo,
The numbers of the feared: Please it your Grace
(2) To goe to bed, vpon my Life (my Lord)
200 The Pow'rs that you already haue sent forth,
Shall bring this Prize in very easly.

To comfort you the more, I haue receiu'd
A certaine instance, that *Glendour* is dead.
1 h Your Maestie hath bene this fortnight ill,
And these vnseason'd howres perforce must adde,
Vnto your Sicknesse.

King I will take your counsaile:
250 And were these inward Warres once out of hand,
1 h (2) Wee would (deare Lords) vnto the Holy-Land.

260 - (35) - 3 h

Exeunt.

Scena Secunda.

Enter *Shallow* and *Silence* with *Morluc*, *Shadow*,
Warr, *Feeble*, *Bull calfe*.

3 h *Shal* Come-on, come-on come-on giue mee your
Hand, Sir, giue mee your Hand Sir: an early rurrer, by
the Rood And how doth my good Cousin *Silence*?

1 h *Sil*. Good-morrow, good Cousin *Shallow*

1 h *Shal* And how doth my Cousin, your Bed-fellow?
1 h 300 and your fairest Daughter, and mine, my God-Daughter
Ellen?

(2) *Sil* Alas, a blacke Quizzell (Cousin *Shallow*)

Shal. By yea and nay, Sir, I dare say my Cousin *William*
is become a good Scholler? hee is at Oxford still, is hee
not?

Sil. Indeepe Sir, to my cost.

(2) 350 *Shal*. Hee must then to the Innes of Court shortly: I
was once of *Clements* Inne, where (I thinke) they will
talk of mad *Shallow* yet.

Sil You were call'd lustie *Shallow* then (Cousin)

Shal I was call'd any thing and I would haue done
any thing indeede too and roundly too, There was I, and
little *John Doit* of Staffordshire and blacke *George Bare*,
and *Francis Pick-bone*, and *Will Squele* a Cor-sal-man, you
3 h had not foure such Swindge-bucklers in all the Innes of
50 Court againe And I may lay to you, wee knew where
the *Bona-Roba*s were, and had the best of them all at
1 h commandement. Then was *Iacke Falstaffe* (now Sir *Iohn*)
(3) a Boy, and Page to *Thomas Morbray*, Duke of Nor-
folke

Sil This Sir *Iohn* (Cousin) that comes hither anon-
bout Souldiers?

Shal. The same Sir *Iohn*, the very same: I saw him
breake *Scoggan's* Head at the Court-Gate, when hee was
1 h a Crack, not thus high and the very same day did I fight
2 h with one *Sampson Stock-fish*, a Fruiterer, behinde Greyes-
Inne. Oh the mad dayes that I haue spent and to see
150 how many of mine olde Acquaintance are dead?

Sil Wee shall all follow (Cousin)

Shal. Certaine: 'tis certaine: very sure, very sure
Death is certaine to all, all shall dye. How a good Yoke
of Bullocks at Stamford Payre?

Sil Truly Cousin, I was not there.

Shal. Death is certaine. Is old *Double* of your Towne
200 liuing yet?

Sil Dead, Sir.

Shal Dead? See, see hee drew a good Bow and
dead? hee shot a fine shoore *John* of Gaunt loued
him well, and betted much Money on his head Dead?
hee would haue clapt in the Clowt at Twelue-score, and
1 h carryed you a fore-hand Shaft at foureteene, and foure-
250 teene and a halfe, that it would halfe done a mans heart
good to see How a score of Ewes now?

Sil. Thereafter as they be: a score of good Ewes
may be worth tenne pounds.

Shal. And is olde *Double* dead? 294 - (6) - 10 h

Enter *Bardolph* and his Boy.

Sil Heere come two of Sir *John Falstaffes* Men (as I
300 thinke)

Shal. Good-morrow, hone, a Gentlemen.

Bard. I beseech you, which is lustice *Shallow*?

Shal. I am *Robert Shallow* (Sir) a poore Esquire of this
1 h Countie, and one of the Kings Iustices of the Peace
(1) What is your good pleasure with me?

Bard. My Captaine (Sir) commend's him to you:
my Captaine, Sir *John Falstaffe*: a tall Gentleman, and a
350 most gallant Leader.

Shal Hee greetes me well. (Sir) I knew him a
(1) good Back-Sword-man. How doth the good Knight?
2 h may I aske, how my Lady his Wife doth?

Bard Sir, pardon: a Souldier is better accommoda-
red, then with a Wife.

Shal It is well said Sir; and it is well said, indeede,
400 too Better accommodated? it is good, yea indeede is
it good phrases are surely, and euery where very com-
mendable. Accommodated, it comes of *Accomodo*
very good, a good Phrase

Bard Pardon, Sir, I haue heard the word Phrase
call you it? by this Day, I know not the Phrase: but
150 I will maintaine the Word with my Sword, to bee a
Souldier-like Word, and a Word of exceeding good
1 h Command Accommodated that is, when a man is
(3) (as they say) accommodated or, when a man is, being
whereby

wh ch by her thought to be accommodated, which as an
excellen thing

Enter F. If Affe

Shal I tell you what I see. I see a good Sir
f ha I see your youth and I see your Worth. I see good
hand. Trust me you I like well an I have y our years
very well. Welcome good Sir John

Fal I am glad to see you well good M Robert Sh I
see Master Sme and as I like

Shal No Sir John is my Cousin S I see in Committ
on with mee

Fal Good M S I see it well befit you should be of
the peace

Shal Your go d Worth is welcome

Fal Fye this is hot weather (Gentlemen) I see you
pr uided me ch ere half a dozen of sufficient men

Shal Marry have we I W llydus f
Fal Let mee see them I beseech you

Shal Where is the Roll Where is the Roll? Where is
the Roll? Let mee see let mee see let mee see so so so

yea many S r Reple Mould let them appeare I call
let them do so let them do so Let mee see Where is
Mould?

Shal Heere if I please you

Shal What thinke you (Sir John) a good lumb d fel
low yong strong and of good friends

Fal I thynke Mould?

Shal Yea if I please you

Fal Is the more time thou wert vs d

Shal Ha ha ha most excellen Th ngs that are moul
d, lacke ve ry very singular good Well saide Sir John

Fal Pricke him

Shal I was prickt well enough before if you could
hae cleme alone my old Dame v lly be vndone now f r

one to doe or Husbandry and her Drudgery you need
not to haue prickt me, there are other men fitter to goe
out then I

Fal Go too peace Mould you shall goe v llydus
us I see you were spent

Sh I Spent?

Sh Now Peace fellow peace stand as de Know you
where you are? F r the othe f John Let mee see S m
Shadow

F I Marry let me haue hum to sit vnder his like to
be a cold fouldier

Shal Where is Shadow?

Shal Heere fir

F I Sh d w wholef near shou d

Sh d My M lter f n e S

F I Thy Mothers sonne like enough and thy Fa
thers shadow so! sonne of the Female the shadow
of the Male it is often faunde de but n of the Fathers
substance

Shal Do you like him f I?

F I Shadow will true for Summer prickel im For
we haue a number of shadowes so fill vpp the Muste
B ke

Shal T b may war?

F I Where he?

Ware Heer fr

F I Is thy name W r?

Ware Yeare

F I Thou art a very rag ed War d

Shal shall I prick him downe

F I John?

Fal I were f prissious for his apparrell is built v
on his backe and the whole seam stands vpo pins prick
h m no more

Shal Ha ha ha your and o! fir you can doe it I
commend you well

Francis Feeble

F b Heere fr

Shal What Trade art thou Feeble?

F b A Womens Tayl r fir

Shal Shall I prick him fir?

Fal You may

But if he had beene a mans Taylor he would haue prick d
you Wilt thou make as many holes in an enemies Bat
taile as thou hast done in a Womens pett coze?

Feeble I will doe my good will fir you can haue no
more

Fal Well said good Womens Ta lour Well sayde
Courag our Feeble th u w lly be as valiant as the wrath
full Doue or most ma nious Moule I l e the wo
mans Taylour well Master Shadow deepe Master Shal
low

Feeble I would I w might haue gone fir

Fal I would thou wert a mans Taylor that y might si
mend him and make him fir to goe I cannot put him to
a praire fouldier than th Leader of so many thou
sands Let that suffice most Forcible Feeble

Feeble It shall suffice

Fal I am bound to ther reuerend Feeble Who is
the next?

Shal Peter Bulcasse of the Greene

Fal Yea marry let vs see Bulcasse

Shal Heere sit

Fal Trust me a likely Fellow Come prick me Bul
casse till he roare againe

B I Oh good my Lord Cap a ne

Fal What do st thou roare before th art pr d

B I Oh fir I am a diseased man

Fal What disease hast thou?

F I A whoison I d fir a cou h f r v h l h T e c p t
v th R n g in the Kings affayres vpon his Corensau
day fir

Fal Come thou shalt go to the Wartes in a Go v r
we will haue away thy Cold and I will take such o ac
that thy friend shall rin for thee Is heert all?

Shal There st o more called then you cou b r
you must haue but foure heere fir and so I pray you go in
with me to dinner

Fal Come I will goe drinke with you but I cannot
rary dinner I am glad to see you in good troth Master
Shadow

Shal O T f b do you remember since wee lay all
night in t e Winde mill in S Georges Field

Fal f f e No more o t l r good Master Shadow No
more of that

Sh I Has it was a merry night And is I e N g h
w l alone?

Fal She l nes M Shal w d

Sh I She ne r could away w th me

F I Neuer neuer she would lwayes say she could
n e b de M Sh l w

Shal I e old n e r her to the heart shee was t m a
Bon R b a Do! she l old her owne well

Fal Old old M Sh l w

Shal Nay she must be old she cannot chooe but be
old

old certaine shee's old - and had Robin Night-worke, by old Night-worke, before I came to Clements Inne.

Sil. That's fiftie five yeeres agoe.

Shal. Hah, Cousin Silence, that thou hadst seene that, that this Knight and I haue seene - hah, Sir John, said I well?

Falst. Wee haue heard the Chymes at mid-night, Master Shallow.

Shal. That wee haue that wee haue, in faith, Sir John, wee haue - our watch-word was, Hem-Boyes. Come, let's to Dinner, come, let's to Dinner: Oh the dayes that wee haue seene. Come, come.

Bil. Good Master Corporate Bardolph, stand my friend, and heere is foure Harry tenne shillings in French Crownes for you - in very truth, sir, I had as lief be hang'd sir, as goe: and yet, for mine owne part, sir, I do not care; but rather, because I am unwilling, and for mine owne part, haue a desire to stay with my friends: else, sir I did not care, for mine owne part, so much.

Bard. Go-too. stand aside

Mould. And good Master Corporall Capitaine, for my old Dames sake, stand my friend: shee hath no body to doe any thing about her, when I am gone - and she is old, and cannot helpe her selfe - you shall haue fortio, sir.

Bard. Go-too: stand aside.

Feeble. I care not, a man can die but once - wee owe a deare I will neuer beare a base minde. if it be my destiny, so if it be not, so. no man is too good to serue his Prince - and let it goe which way it will, he that dies this yeece, is quit for the next.

Bard. Well said, thou art a good fellow.

Feeble. Nay, I will beare no base minde.

Falst. Come sir, which men shall I haue?

Shal. Foure of which you please.

Bard. Sir, a word with you: I haue three pound, to free Mouldie and Bull-calse.

Falst. Go-too well.

Shal. Come, sir John, which foure will you haue?

Falst. Doe you chuse for me.

Shal. Marry then, Mouldie, Bull-calse, Feeble, and Shredow

Falst. Mouldie, and Bull-calse for you Mouldie, stay at home, till you are past seruice - and for your part, Bull-calse, growt till you come vnto it. I will none of you.

Shal. Sir John, Sir John, doe not your selfe wrong, they are your likeliest men, and I would haue you seru'd with the best.

Falst. Will you tell me (Master Shallow) how to chuse a man? Care I for the Limbe, the Thewes, the stature, buike, and bigge assemblance of a man? giue mee the spirit (Master Shallow) Where's Warre? you see what a ragged appearance it is - hee shall charge you, and discharge you, with the motion of a Pewterers Hammer: come off - and on, swifter then hee that gibbers on the Brewers Bucket. And this same halfe-fac'd fellow, *Shallow*, giue me this man - hee presents no marke to the Enemy, the foe-man may with as great agme leuell at the edge of a Per-knife: and for a Retrait, how swiftly will this *Feeble* the Womens Taylor, runne off. O, giue me the spirit men and spare me the great ones. Put me a Calyuer into *Warts* hand, *Bardolph*

Bard. Hold *Wart*, Trauerse thus, thus, thus.

Falst. Come, manage me your Calyuer so very well, go-too, very good, exceeding good O, giue me alwayes a little, leane, old, chopt, bald Shot. Well said *Wart*, thou art a good Scab: hold, there is a Tetter for thee,

Shal. Hee is not his Crafter-master, hee doth not doe it right. I remember at Mile-end-Greene, when I lay at Clements Inne, I was then Sir Daggers in *Arbors* Show: there was a little quieter fellow, and hee would manage you his Peece thus - and hee would about, and about, and come you in, and come you in: Rah, tah, tah, would hee say, Bownce would hee say, and awry againe would hee goe, and againe would hee come - I shall neuer see such a fellow.

Falst. These fellows will doe well, Master Shallow Farewell Master Silence, I will not vse many wordes with you. fare you well, Gentlemen both I thanks you, I must a dozen mile to night, *Bardolph*, giue the Souldiers Coates -

Shal. Sir John, Heauen bleffe you, and prosper your Affaires, and send vs Peace. As you returne, visit my house. Let our old acquaintance be renewed: per-aduventure I will with you to the Court

Falst. I would you would, Master Shallow

Shal. Go-too. I haue spoke at a word. Fare you well.

Exit

Falst. Fare you well, gentle Gentlemen. On *Bardolph*, leade the men away. As I returne, I will fetch off these Iustices I doe see the bottom of Iustice *Shallow*. How subiect wee old men are to this vice of Drinking? This same staru'd Iustice hath done nothing but prate to me of the wildenesse of his Youth, and the Feares hee hath done about Turnball-streer, and every third word a Lye, duer pay'd to the hearer, then the Turkes Tribute. I doe remember him at Clements Inne, like a man made after Supper, of a Chéese-paring. When hee was naked, hee was, for all the world, like a forked Radish, with a Head fantastically caru'd vpon it with a Knife. Hee was so forlorne, that his Dimensions (to any thicke sight) were inuincible. Hee was the very Gemme of Famine - hee came euer in the rere-ward of the Fashion - And now is this Vices Dagger become a Squire, and talks as familiarly of *John of Gaunt*, as if hee had bene sworne Brother to him - and he be sworne hee neuer saw him but once in the Tilt-yard, and then he burst his Head, for crowding among the Marshalls men - I saw it, and told *John of Gaunt*, hee bear his owne Name, for you might haue trust'd him and all his Apparrell into an Eleck-shinne. the Case of a Treble Hoc-boy was a Mansion for him: a Court: and now hath hee Land, and Begues. Well, I will be acquainted with him, if I returne. and it shall goe hard, but I will make him a Philosophers two Stones to me. If the young Dace be a Baye for the old Pike. I see no reason, in the Law of Nature, but I may snap at him. Let me shape, and there an end.

Exeunt.

Actus Quartus. Scena Prima.

Enter the Arch bishop, Mowbray, Hastings, Westmerland, Coleville.

Bish. What is this Forrest call'd?

Hast. Tis Gualtree Forrest, and't shall please your Grace

Bish. Here stand (my Lords) and send discouerers forth, To know the numbers of our Enemies.

Halt Wee

PART II

THE CIPHER NARRATIVE

CHAPTER I

THE TREASONABLE PLAY OF RICHARD II

A most contagious disease met light
II yet s

AFTER the Table of Contents of this book especially that part of it which relates to the Cipher narrative had been published the remark was made by some writers for the press Why history knows nothing of the events therein referred to And by this it was meant to imply that if the history of Elizabeth's reign did not give us these particulars they could not be true The man who uttered this did not stop to think that it would have been a piece of folly for Francis Bacon or any other man to have laboriously inclosed in a play a Cipher narrative regarding things that were already known to all the world The reply of the critics would have been in the words of Horatio

There needs no ghost my Lord come from the grave
To tell us this

A cipher story implies a secret story and a secret story can not be one already blazoned on the pages of history

But it is indeed a shallow thought to suppose that the historian even in our own time tells the world all that occurs in any age or country As Richelieu says

History preserves only the fleshless bones
Of what we were and by the mocking skull
The would be wise pretend to guess the features
Without the roundness and the glow of life
How hideous is the skeleton¹

But, at the same time, I admit that the Cipher narrative, to be true, must be one that coheres, in its general outlines, with the well-known facts of the age of Elizabeth, and this I shall now attempt to prove that it does

The Cipher story tells us of a great court excitement over the so-called Shakespeare play of *Richard II*, of an attempt on the part of the Queen to find out who was the real author of the play, of her belief, impressed upon her by the reasoning of Robert Cecil, Francis Bacon's cousin, that the purpose of the play was treasonable, and that the representation on the stage of the deposition and murder of the unfortunate Richard was intended to incite to civil war, and lead to her own deposition and murder. The Cipher also tells us that she sent out posts to find and arrest Shakspeare, intending to put him to the torture, or "the question," as it was called in that day, and compel him to reveal the name of the man for whom, as Cecil alleged, he was but a mask, and it also tells how this result was avoided by getting Shakspeare out of the country and beyond the seas

What proofs have we that the Queen did regard the play of *Richard II* as treasonable? "

They are most conclusive

I THE PLAY

If the reader will turn to Knight's *Biography of Shakspeare*, p 414, he will find the following

The Queen's sensitiveness on this head was most remarkable. There is a very curious record existing of "that which passed from the Excellent Majestie of Queen Elizabeth, in her Privie Chamber at East Greenwich, 4^o Augusti, 1601, 43^o Reg sui, towards William Lambarde," which recounts his presenting the Queen his *Pandecta* of historical documents to be placed in the Tower, which the Queen read over, making observations and receiving explanations. The following dialogue then takes place

William Lambarde He likewise expounded these all according to their original diversities, which she took in gracious and full satisfaction, so her Majesty fell upon the reign of King Richard II, saying "I am Richard II, know ye not that?"

W L [Lambarde] Such a wicked imagination was determined and attempted by the most unkind gentleman, the most adorned creature that ever your Majesty made

Her Majesty He that will forget God will also forget his benefactors *this tragedy was played forty times in open streets and houses*

The "wicked imagination" that Elizabeth was Richard II is fixed upon Essex by the reply of Lambarde, and the rejoinder of the Queen makes it clear that the "wicked imagination" was attempted through the performance of the tragedy of

The Deposition of Richard II This tragedy was played forty times in open streets and houses. The Queen is speaking six months after the outbreak of Essex and it is not improbable that the outdated play — that performance which in the previous February the players should have lost in playing — had been rendered popular through the partisans of Essex after his fall and had been got up in open streets and houses with a dangerous avidity.

But this is not all.

It will be remembered that Essex had returned from Ireland having pitched up what was regarded by Elizabeth as an unreasonable and unjustifiable peace with the rebel O'Neill whom he had been sent to subdue. He was placed under arrest.

I again quote from *Knights Biography of Shakspeare* pp. 413 and 414.

Essex was released from custody in the August of 1600 but an illegal sentence had been passed upon him by commissioners that he should not execute the offices of a Privy Councillor or of Earl Marshal or of Master of the Ordnance. The Queen signified to him that he was not to come to court without leave. He was a marked and a degraded man. The wily Cecil who at this very period was carrying on a correspondence with James of Scotland that might have cost him his head was laying every snare for the ruin of Essex. He desired to do what he ultimately effected to goad his fiery spirit into madness. Essex was surrounded by warm but imprudent friends. They relied upon his unbounded popularity not only as a shield against arbitrary power but as a weapon to beat down the strong arm of authority. During the six months which elapsed between the release of Essex and the fatal outbreak of 1601 Essex House saw many changing scenes which marked the fitful temper and the wavering counsels of its unhappy owner. Within a month after he had been discharged from custody the Queen refused to renew a valuable patent to Essex saying that to manage an ungovernable beast he must be stinted in his provender. On the other hand rash words that had been held to fall from the lips of Essex were reported to the Queen. He was made to say: "She was now grown an old woman and was as crooked within as without." The door of reconciliation was almost closed forever. Essex House had been strictly private during its master's detention at the Lord Keeper's. Its gates were now opened not only to his numerous friends and adherents but to men of all persuasions who had injuries to redress or complaints to prefer. Essex had always professed a noble spirit of toleration far in advance of his age and he now received with a willing ear the complaints of all those who were persecuted by the government for religious opinions whether Roman Catholics or Puritans. He was in communication with James of Scotland urging him to some open assertion of his presumptive title to the crown of England. It was altogether a season of restlessness and intrigue of bitter mortifications and rash hopes. Between the closing of the Globe Theater and the opening of the Blackfriars Shakspeare was in all likelihood tranquil amidst his family at Stratford.

The winter comes and then even the players are mixed up with the dangerous events of the time. Sir Gilly Merrick, one of the adherents of Essex, was accused amongst other acts of treason with having procured the outdated tragedy of *The Deposition of Richard II* to be publicly acted at his own charge for the entertainment of the conspirators.

In the "Declaration of the Treasons of the late Earl of Essex and his Complices," which Bacon acknowledges to have been written by him at the Queen's command, there is the following statement "The afternoon before the rebellion, Merrick, with a great company of others, that afterwards were all in action, had procured to be played before them the play of deposing King Richard II, when it was told him by one of the players, that the play was old and they should have loss in playing it, because few would come to it, there was forty shillings extraordinary given to play, and so thereupon played it was "

In the *State Trials* this matter is somewhat differently mentioned "The story of Henry IV being set forth in the play, and in that play there being set forth the killing of the King upon a stage, the Iridis before, Sir Gilly Merrick and some others of the Earl's train having an humor to see a play, they must needs have the play of *Henry IV* The players told them that was stale, they could get nothing by playing that, but no play else would serve, and Sir Gilly Merrick gives forty shillings to Phillips, the player, to play this, besides whatsoever he could get "

Augustine Phillips was one of Shakspeare's company, and yet it is perfectly evident that it was not Shakspeare's *Richard II* nor Shakspeare's *Henry IV* that was acted on this occasion In his *Henry IV* there is no "killing of the King upon a stage" His *Richard II*, which was published in 1597, was certainly not an out-dated play in 1601

But Knight fails to observe that he has just quoted from Bacon's official declaration, written with all the proof before him, that it was "the play of deposing *King Richard II*" And the very fact that there is no killing of a king in the play of *Henry IV*, while there is such a scene in the play of *Richard II*, shows that the writer of the *State Trials* had fallen into an error

Neither is Knight correct in supposing that a play published in 1597 could not have been an outdated play in 1601 It does not follow that because the play was first printed in 1597 it was first presented on the stage in that year Some of the Shakespeare Plays were not printed for twenty years after they first appeared, and a good many plays of that era were not printed at all And a play may be outdated in a year yes, in a month And, moreover, the canny players would be ready enough with any excuse that would bring forty shillings into their pockets, whether it was true or not

Knight continues

A second edition of it [the play of *Richard II*] had appeared in 1598, and it was no doubt highly popular as an acting-play But if any object was to be gained by the conspirators in the stage representation of "deposing King Richard II," Shakespeare's play would not assist that object The editions of 1597 and 1598 do not contain the deposition scene That portion of this noble history which contains the scene of Richard's surrender of the crown was not printed till 1608, and the edition in which it appears bears in the title the following intimation of its novelty "The Tragedie of King Richard the Second, with *new additions of the*

Parlament Scene and the deposiſing of King Richard II As it hath been lately acted by the King's ſervantes at the Globe By William Shake ſpeare

But Richard Grant White argues that as there appear in the quartos of 1597 and 1598 the words A woeful pageant have we here beheld the deposition ſcene which precedes theſe words in the play muſt have been already written but left out in the printed copies For ſays White if the Abbot had not witneſſed the depoſition he had not beheld a woeful pageant Therefore the new additions referred to in the title of the quarto of 1608 were additions to the former printed quartos not to the play itſelf

And if the original play before it was printed contained the depoſition ſcene why would it not have been acted? The play was made to act the ſcene was written to act So that it is plain beyond a queſtion that it was Shakeſpeare's play of *Richard II* which was mixed up in the treaſonable events that marked the cloſing years of Elizabeth's reign Around this mimic tragedy the living tragedy in which Eſſex played the principal part revolved

And Knight makes this further remark

In Shakeſpeare's Parliament ſcene our ſympathies are wholly with King Richard This even if the ſcene were acted in 1601 would not have forwarded the views of Sir Gilly Merrick if his purpoſe were really to hold up to the people an example of a monarch's dethronement But nevertheless it may be doubted whether ſuch a ſubject could be ſafely played at all by the Lord Chamberlain's players during this ſtormy period of the reign of Elizabeth

But it muſt be remembered that no man would dare in that age or in any other age under a monarchy to openly advocate or juſtify the murder of kings and hence the writer of the play puts many fine utterances therein touching the divine right of kings But the ignorant are taught as Bacon ſaid more by their eyes than their judgment and what they *ſaw* in the play was a worthleſſ king who had miſgoverned his country depoſed and ſlain A very ſuggeſtive leſſon it might be to a large body of worthy people who thought Elizabeth had alſo miſgoverned her country and had lived too long already and who hoped great things for themſelves from the coming in of King James

Now we will ſee in the next chapter that a certain Dr Hayward had put forth a pamphlet hiſtory in proſe of this ſame depoſition and had dedicated it to Eſſex and that he had been arreſted and was threatened with torture

If, then, Elizabeth believed, as I have shown she did, that the play of *King Richard II* was treasonable, that she was represented therein by the character of King Richard II, and that his fate was to be her fate if the conspirators triumphed, what more natural than that she should seek to have Shakspeare arrested and locked up, and submitted to the same heroic course of treatment she contemplated for Dr Hayward? For certainly the offense of the scholar, who merely wrote a sober prose history of Richard's life, for the perusal of scholars, was infinitely less than the crime of the man who had set those events forth, in gorgeous colors, upon a public stage, and had represented the deposition and killing of a king, night after night, before the very eyes of swarming and exulting thousands.

And if, as we will show, the Queen thought that Hayward was not the real writer of his history, but that he was simply the cover for some one else, why may she not have conceived the same idea about Shakspeare and his play?

Why was Shakspeare not arrested? The Cipher story tells the reason.

And here we note a curious fact. Judge Holmes says

So far as we have any positive knowledge, the second edition of the *Richard II*, which was printed in 1598, with the scene of deposing King Richard left out, was the first one that bore the name of William Shakspeare on the title page, and there may have been some special reasons as well for the publication of it at that time as for a close concealment of the real author's name.¹

Why should Shakespeare's name first appear, as the author of any one of the Plays, upon the title-leaf of a play which was mixed up with matters regarded as seditious and treasonable? And why was the deposition scene left out, unless the writer of the play knew that it was seditious? And if so, why was such a dangerous play published at all? And observe the name of the author is given in this first play that bears his name as "*Shake-speare*," not as the man of Stratford always signed his name, "*Shakspeare*." Was it because of the treasonable nature of the work that the real author allowed Shakspeare this hole to retreat into? Was it that he might be able to say 'I never wrote the Plays, that is not my name. My name is *Shakspeare*, not *Shake-speare*'?

¹ *The Authorship of Shal*, vol. 1, p. 135

There are many things here the Cipher narrative will have to explain when it is all unraveled. Certain it is that there are mysteries involved in all this business. It was an age of plots and counter plots.

Knight well says

In her conversation with Lambard Elizabeth uttered a great truth which might not be unmingled with a retrospect of the fate of Essex. Speaking of the days of her ancestors she said: "In those days force and arms did prevail but now the wit of the fox is every where on foot so as hardly a faithful or virtuous man may be found."¹

And curiously enough we here find that not only was one of the Shakespeare Plays mixed up with the events which caused Essex to lose his head and sent Southampton to the Tower but we will see that Francis Bacon was also in some way connected with the play.

And if we will concede that there is a probability that the Queen might have ordered the arrest of Shakespeare as she ordered the arrest of Dr. Hayward the question is: Why was he *not* arrested? If he remained in England surely he would have been arrested if the Queen had so ordered. And if he had been arrested we should have had some tradition of it or some record of it in the proceedings of courts or council. And if he was not arrested with Hayward then he must have fled. How did he fly? Who told him to fly? Who warned him in time to get out of the country?

All this the Cipher tells

Let me put the argument clearly

1. Hayward wrote a pamphlet history of the deposition of King Richard II. Hayward was thrown into the Tower and threatened with torture to make him reveal the real author.

Shakespeare was the reputed author of a treasonable play representing the deposition and killing of Richard II—a play which was regarded as so objectionable that the hiring of the actors to play it was made one of the charges against Essex which brought his head to the block.

3. Why therefore was Shakespeare not arrested?

II BACON ASSIGNED TO PROSECUTE ESSEX FOR HAVING HAD SHAKSPERE'S PLAY ACTED

But this is not all

When the Queen came to prosecute Essex for his treasons, the Council assigned to Francis Bacon, as his part, that very hiring of the actors to enact the deposition and murder of King Richard II And what was Bacon's reply?

I quote from Judge Holmes

Nor was this all But when the informal inquiry came on before the Lords Commissioners, in the summer of 1600, Bacon, in a letter to the Queen, desired to be spared from taking any part in it as Queen's Counsel, out of consideration of his personal obligations to his former patron and friend But the Queen would listen to no excuse, and his request was peremptorily refused It will be borne in mind that the Queen's object in this inquiry was to vindicate her own course and the honor of the crown without subjecting Essex to the dangers of a formal trial for high treason, and that her intention then was to check and reprove him, but not to ruin his fortunes Bacon made up his mind at once to meet the issues thus intentionally forced upon him, and he resolved to show to her, as he says, that he "knew the degrees of duties," that he could discharge the highest duty of the subject to the sovereign, against all obligations of private friendship toward an erring friend, wherein, says Fuller, very justly, "he was not the worse friend for being the better subject," and that if he must renounce either, it should be Essex, rather than the Queen, who had been, on the whole, personally, perhaps, the better friend of the two to him — well knowing, doubtless, that conduct is oftentimes explained equally well by the basest as by the loftiest motives, and that the latter are generally the most difficult of appreciation The next thing he heard was, that the Lords, in making distribution of the parts, had assigned to him, ' by the conclusion binding upon the Queen's pleasure directly, *nolens volens*," that part of the charges which related to this same "seditious prelude", at which he was very much annoyed And they determined, he says, "That I should set forth some undutiful carriage of my lord in giving occasion and countenance to a seditious pamphlet, as it was termed, which was dedicated unto him, which was the book before mentioned of King Henry IV Whereupon I replied to that allotment, and said to their lordships that it was an old matter, and had no manner of coherence with the rest of the charge, being matters of Ireland, and thereupon that *I, having been wronged by bruises before*, this would expose me to them more, and it would be said *I gave in evidence mine own tales* " What bruises? What tales? The Lords, evidently relishing the joke, insisted that this part was fittest for him, as "all the rest was matter of charge and accusation," but this only "matter of *caveat* and admonition" wherewith he was but "little satisfied," as he adds, "because I knew well a man were better to be charged with some faults, than admonished of some others " Evidently, here was an admonition which he did not like, and it is plain that he took it as personal to himself Nevertheless he did actually swallow this pill, for we learn from other history that on the hearing before the Lords Commissioners "the second part of Master Bacon's accusation was, that a certain dangerous seditious pamphlet was of late put forth into print concerning the first year of the reign of Henry IV, but indeed the end of Richard II, and that my lord of Essex, who thought fit to be patron of that book, after the book had been

out a week wrote a cold formal letter to my lord of Canterbury to call it in again knowing belike that forbidden things are most sought after¹

But he who reads the proceedings of this trial will see that the play of *Richard II* filled a much more conspicuous place than Dr Hayward's pamphlet, and that it was to this probably that Bacon really alluded when he said he had been the subject of bruits and that the public would say he gave in evidence his own tales. Does it not occur to every intelligent reader that Bacon in this covert way really says 'It has been reported that I am the real author of that play of *Richard II* and now if I prosecute Essex for having had it played it will be said that I am using my own composition for the overthrow of my friend'?

And it seems to me that when the whole of the Cipher story is worked out we shall find that Bacon was completely in the power of Cecil that he (Cecil) knew that Bacon was the author of the play that therefore he knew that Bacon had shared in the conspiracy and that Bacon had to choose between taking this degrading work on his hands or going to the scaffold with Essex. If such was the case it was the climax of Cecil's revenge on the man who had represented him on the stage as Richard III. It was humiliation bitterer than death.

III THE ISLE OF DOGS

And we turn now to another curious fact illustrative of how greatly the Plays were mixed up in public affairs and showing the spirit of sedition which at this time pervaded the very air.

J Payne Collier in his *Annals of the Stage* shows that in the year 1597 an order was given by the Queen's Council to *tear down and destroy all the theaters of London* because one Nash a play writer had in a play called *The Isle of Dogs* brought matters of state upon the stage and Nash himself was thrown into prison and lay there until the August following.

What the seditious matter was that rendered *The Isle of Dogs* so objectionable to the government we do not know it must have been something very offensive to cause a Queen who loved theatricals as much as Elizabeth did to decree the destruction of all the theaters of London. But all the details will probably be found

¹ *Times* 27. A. H. & P. 551 & pp. 557

hereafter in the Cipher story, together with an explanation of the causes which induced the Queen to revoke her order

Collier says

We find Nash, in May, 1597, writing for the Lord Admiral's players, then under Philip Henslowe, and producing for them a play called *The Isle of Dogs*, which is connected with an important circumstance in the history of the stage, viz., the temporary silencing of that company, in consequence of the very piece of which Nash was the author. The following singular particulars are extracted from the Diary kept by Henslowe, which is still, though in an imperfect and mutilated state, preserved at Dulwich College. Malone published none of them.

Pd 14 of May, 1597, to Edw Jube, upon a notte from Nash, twenty shillings more for *the Iylle of Dogges*, which he is wrytinge for the company.

Pd this 23 of August, 1597, to Henerey Porter to carry to I Nash the nove att this tyme in the flete for wrytinge of the *Iylle of Dogges*, ten shillings, to be payde agen to me wen he cann. I save ten shillings.

Pd to M Blunsones, the Mr of the Revelles man, this 27 of August, 1597, ten shillings, for newes of the restriynt beyng recalled by the lordes of the Queene's Counsell.

Here we see that in the spring of 1597, Nash was employed upon the play, and, like his brother dramatists of that day, who wrote for Henslowe's company, received money on account. *The Isle of Dogs* was produced prior to the 10th of August, 1597, because, in another memorandum by Henslowe (which Malone has quoted, though with some omissions and mistakes), he refers to the restraint at that date put upon the Lord Admiral's players.

On the 23d of the same month, Nash was confined in the Fleet prison, in consequence of his play, when Henry Porter, also a poet, carried him ten shillings from Henslowe, who took care to register that it was not a gift, and on the 27th of August "the restraint was recalled" by the Privy Council. We may conclude also, perhaps, that Nash was about the same time discharged from custody.

In reference to this important theatrical transaction, we meet with the following memorandum in the Registers of the Privy Council. It has never before been printed or mentioned.

A Letter to Richard Topclyfe, Thomas Fowler and Ric Skerington, Esqs, Doctour Fletcher and Mr Wilbraham

Uppon information given us of a lewd plaie that was played in one of the plaie howses on the Bancke side, contayninge very seditious and schunderous matter, wee caused some of the players to be apprehended and comytted to prison, whereof one of them was not only an actor, but a maker of parte of the said plaie. For as muche as yt ys thought meete that the rest of the players or actours in that matter shal be apprehended to receave soche punyshment as their lewde and mutynous behavior doth deserve, these shalbe, therefore, to require you to examine those of the players that are comytted, whose names are knowne to you, Mr Topclyfe, what ys become of the rest of their fellows that either had their partes in the devysinge of that sedytious matter, or that were actours or players in the same, what copies they have given forth of the said plaie, and to whome, and such other pointes as you shall thincke meete to be demanded of them, wherein you shall require them to deale trulie, as they will looke to receave anie favour. Wee praie you also to peruse soch papers as were founde in Nash his lodgings, which Ferrys, a messenger of the chamber, shall delyver unto you, and to certifie us the examynations you take. So, etc.

Greenwich, 15th August, 1597

There is also another entry at page 327, dated 28 July, 1597, addressed to the Justices of the Peace of Middlesex and Surrey, directing that, in consequence of great disorders committed in common play-houses, and lewd matters handled on

the stages the Curtain Theater and the theater near Shoreditch should be dismantled and no more plays suffered to be played therein and a like order to be taken with the play houses on the Bankside in Southwark or elsewhere in Surrey within three miles of London In February 1597-8 about six months before the death of Lord Burghley are to be observed the first obvious indications of a disposition on the part of the government of Elizabeth permanently to restrain theatrical representations At that date licenses had been granted to two companies of players only—those of the Lord Admiral and of the Lord Chamberlain—to use and practise stage plays in order that they might be the better qualified to appear before the Queen A third company not named had however played by way of intrusion and the Privy Council on the 19th February 1597-8 sent orders to the Master of the Revels and to the Justices of the Peace of Middlesex and Surrey for its suppression¹

IV THE DATE OF THE CIPHER STORY

I am unable to fix with precision the date of the events narrated in the Cipher narrative They may have been in the spring of 1597 at the same time the destruction of the theaters was ordered they may have been later I fall as it were into the middle of the story Neither can we be sure of the year in which the first part of *Henry IV* was really printed by the date upon it We know that in the case of the great Folio of 163 there have been copies found bearing the date of 1622 and one I think of 164 It would be very easy to insert an erroneous date upon the title leaf of the quarto of the *1st Henry IV* and we have no contemporary record to show what was the actual date of publication

But I think I have established that the years 1597 1598 and 1599 were full of plots and conspiracies against the Queen and Cecil and in favor of King James and Essex and that the play of *Richard II* was used as an instrumentality to play upon the minds of men and prepare them for revolution I have also shown that the Queen and the court were aware of these facts that the arrest of Shakspeare as the reputed author of the treasonable play must have accompanied the arrest of Dr Hayward unless some cause prevented it—and that cause the Cipher narrative gives us

It follows that the events set forth in the Cipher story are all within the reasonable probabilities of history

THE HISTORY OF THE FIRST PART OF THE REIGN OF KING RICHARD THE SECOND BY J. P. C. E. Q.
F. S. A. pp. 948

CHAPTER II

THE TREASONABLE HISTORY OF HENRY IV., WRITTEN BY DR HAYWARD

My breast can better brook thy dagger's point
Than can my ears thy tragic history
3d Henry IV., 6

JUDGE HOLMES gives the following interesting account of the pamphlet supposed to have been written by Dr John Hayward, with, it was claimed, an intent to incite the Essex faction to the overthrow of Queen Elizabeth

Her disposition toward Essex had been kindly and forgiving, but she was doubtful of him, and kept a watchful eye upon his courses. As afterward it became evident enough, all his movements had reference to a scheme already formed in his mind to depose the Queen by the help of the Catholic party and the Irish rebels. He goes to Ireland in March, 1599, and after various doubtful proceedings and a treasonable truce with Tyrone, he suddenly returns to London, in October following, with a select body of friends, without the command, and to the great surprise and indignation of the Queen, and a few days afterward finds himself under arrest, and a quasi-prisoner in the house of the Lord Keeper. During this year Dr Hayward's pamphlet appeared. It was nothing more than a history of the deposing of King Richard II, says Malone. It was dedicated to the Earl of Essex, without the author's name on the title-page, but that of John Hayward was signed to the dedication. This Hayward was a Doctor of Civil Law, a scholar, and a distinguished historian of that age, who afterward held an office in Chancery under Bacon. This pamphlet followed on the heels of the play, and it may have been suggested by the popularity of the play on the stage, or by the suppression of the deposing scene in the printed copy.

According to Mr Dixon, "it was a singular and mendacious tract, which, under ancient names and dates, gives a false and disloyal account of things and persons in his own age, the childless sovereign, the association of defense, the heavy burden of taxation, the levy of double subsidies, the prosecution of an Irish war, ending in a general discontent, the outbreak of blood, the solemn deposition and final murder of the Prince." Bolingbroke is the hero of the tale, and the existence of a title to the throne superior to that of the Queen is openly affirmed in it. A second edition of the *Richard II* had been printed in 1598, under the name of Shakespeare, but with the obnoxious scene still omitted, and it is not until 1608, in the established quiet of the next reign, that the omitted scene is restored in print. It is plain that during the reign of Elizabeth it would have been dangerous to have printed it in full, nevertheless, it had a great run on the stage during these years.

Now, Camden speaks of both the book of Hayward and the tragedy of *Richard II*. He states that, on the first informal inquiry, held at the Lord Keeper's house, in June, 1600, concerning the conduct of Essex, besides the general charges of dis-

obedience and contempt they likewise charged him with some heads and articles taken out of a certain book dedicated to him about the deposing Richard II. This was doubtless Hayward's book. But in his account of the trial of Merrick (commander at Essex house) he says he was indicted also among other things

for having procured the outdated tragedy of *Richard II* to be publicly acted at his own charge for the entertainment of the conspirators on the day before the attack on the Queen's palace. This he continues the lawyers construed as done by him with a design to intimate that they were now giving the representation of a scene upon the stage which was the next day to be acted in reality upon the person of the Queen. And the same judgment they passed upon a book which had been written some time before by one Hayward a man of sense and learning and dedicated to the Earl of Essex viz that it was penned on purpose as a copy and an encouragement for deposing the Queen. He further informs us that the judges in their opinion produced likewise several instances from the Chronicles of England as of Edward II and Richard II who being once betrayed into the hands of their subjects were soon deposed and murdered. And when Southampton asked the Attorney General on his trial what he supposed they intended to do with the Queen when they should have seized her Coke replied The same that Henry of Lancaster did with Richard II when he had once got the King in his clutches he robbed him of his crown and life. This account of Camden may be considered the more reliable in that as we know from manuscript copy of his *Annals* which (according to Mr Spedding) still remain in the Cottonian Library containing additions and corrections in the handwriting of Bacon it had certainly passed under his critical revision before it was printed in 1677. And this may help us to a more certain understanding of the allusions which Bacon himself makes to those same matters in his *Apology* and in his account of the trial of Merrick for while in the latter he expressly names the tragedy of *Richard II* in the former as also in the *Apophthegm* the book of Dr Hayward only is mentioned by name and there is at the same time a covert (yet very palpable) allusion in them both to the tragedy also and to his personal connection with it.¹

And we find Bacon referring again to this same book of Dr Hayward in his *Apology*. After telling how he wrote a sonnet in the name of Essex and presented it to the Queen with a view to bringing about a reconciliation with the great offender he adds

But I could never prevail with her though I am persuaded she saw plainly whereat I leveled and she plainly had me in jealousy that I was not hers entirely but still had inward and deep respect toward my Lord more than stood at that time with her will and pleasure. About the same time I remember an answer of mine in a matter which had some affinity with my Lord's cause which though it grew from me went after about in others names. For her Majesty being mightily incensed with that book which was dedicated to my Lord of Essex being a story of the first year of King Henry IV thinking it a seditious prelude to put into the people's heads boldness and faction said she had an opinion that there was treason in it and asked me if I could not find any places in it which might be drawn within case of treason. Whereto I answered For treason surely I found none but for felony very many. And when her Majesty hastily asked me wherein I told her the author had committed very apparent theft for he had taken most of

the sentences of Cornelius Tacitus and translated them into English, and put them into his text ¹

Judge Holmes shows that this jest did not apply to Dr Hayward's book, but that it does apply to the play of *Richard II*, which is full of suggestions from Tacitus. But Bacon did not want to touch too closely upon the play, although one can readily see that if the Queen was thus moved against a mere pamphlet, she must have been much more incensed against that popular dramatic representation, which had been acted "more than forty times in houses and the public streets," as she told Lambarde, and which showed, in living pictures, the actual deposition and murder of her prototype, Richard II.

Judge Holmes seems to think that the words, "a matter which had some affinity with my Lord's cause, which, though it grew from me, went after about in others' names," meant that the pamphlet or play "grew from him," but Mr Spedding claims that it was the "answer" which "grew from him and went after about in others' names," and the sentence seems to be more reasonably subject to this construction. Bacon would hardly have dared to thus boldly avow that he wrote the pamphlet or play, although as a pregnant jest he may have constructed a sentence that could be read either way.

Judge Holmes continues

So capital a joke did this piece of wit of his appear to Bacon, that he could not spare to record it among his *Apophthegms*, thus

58 The book of deposing King Richard II and the coming in of Henry IV, supposed to be written by Dr Hayward, who was committed to the Tower for it, had much incensed Queen Elizabeth, and she asked Mr Bacon, being of her learned counsel, whether there was any treason contained in it? Mr Bacon, intending to do him a pleasure, and to take off the Queen's bitterness with a merry conceit, answered, "No, Madam, for treason I cannot deliver an opinion that there is any, but very much felony." The Queen, apprehending it, gladly asked, How? and wherein? Mr Bacon answered, "Because he hath stolen many of his sentences and conceits out of Cornelius Tacitus."

The designation here given to the book comes much nearer to a correct naming of the play than it does to the title of Dr Hayward's pamphlet, and the suggestion that the Doctor was committed to the Tower for only being *supposed* to be the author, and that he, in his answer, intended to do the Doctor a pleasure, looks very much like an attempt at a cover, and is, to say the least, a little curious in itself. That Dr Hayward had translated out of Tacitus was, of course, a mere pretense, but that the play drew largely upon the "sentences and conceits of Cornelius Tacitus," will be shown to be quite certain ²

And Bacon alludes to this matter again, in his *Apology*, as follows

¹Holmes, *The Authorship of Shak*, p. 250

²Ibid, p. 252



ROBERT DEVEREUX EARL OF ESSEX

And another time when the Queen could not be persuaded that it was his writing whose name was to it but that it had some more mischievous author and said with great indignation that she would have him racked to produce his author I replied Nay Madam he is a doctor never rack his person but rack his style let him have pen ink and paper and help of books and be enjoined to continue the story where it breaketh off and I will undertake by collating the styles to judge whether he were the author or no

Now all these things go to show that there was a storm in the court that there were suspicions of treasonable motives on the part of some man or men in writing what were on their face harmless pamphlets or plays that the Queen was enraged and wanted to know who were the real authors

So much does history (or a few brief glimpses of history in the trial of Essex and the *Apophthegms* of Bacon) afford us and the Cipher narrative takes up the story where history leaves it But it will be seen that that narrative is perfectly consistent in all its parts with these historical events

II THE CAPIAS UTLAGATUM

But it will be said did Shakspeare ever fly the country? Could he have done so without the fact being known to us? Would he not have been arrested on his return? Could he have ended his days peacefully at Stratford if he had committed any offense against the laws?

I grant you that if he had been proclaimed as a fugitive from justice we should have heard of it either from the court records or tradition But if he an obscure actor had wandered away and after a time had come back again, it is not likely any notice would have been taken of it that would have reached us The man was in the eyes of his contemporaries exceedingly insignificant and hence the absence of all allusions to his comings or goings Hence we have his biographers arguing that he must have gone with his company to Scotland and even Germany while there is not the slightest testimony that he did or did not In fact his whole life is veiled in the densest obscurity As William Henry Smith says the only fact about him of which we are positive is the date of his death

But suppose that Shakspeare and the play of *Richard II* and Francis Bacon were all simply incidents of a furious contest between the Cecil faction and the Essex faction to rule England suppose they were mere pawns on the great checker board of court

ambition Then we can understand that at one stage of the game Essex' star may have been obscured and Cecil's in the ascendant, and Cecil may have filled the ears of the Queen with just such representations as are set forth in the Cipher story, and in her rage the Queen may have sent out posts to arrest Shakspeare and his followers, and the Council may at the same time have issued the order, quoted in the last chapter, to tear down all the play-houses in London

But Essex was the Queen's favorite, he was young and handsome, and she loved young and handsome men, in the last years of her life she enriched one young man simply because he was handsome Their quarrel may have been made up, and Essex may, in the rosy light of renewed confidence, have made light of Cecil's charges, and the Queen may have relented and revoked the order for the destruction of the Curtain and the Fortune, and agreed to let Shakspeare return unmolested

Or, facts may have come out which showed that Bacon was the real author of the Plays, there may have been a scene and a confession, he may have apologized and denied any treasonable intent, for it was difficult to prove treason in a play which simply repeated historical events, larded with platitudes of loyalty, and he may have been forgiven, and yet never again fully trusted by the Queen He may have described his own condition in the words which he puts into the mouth of Worcester, in the play of *1st Henry IV*

It is not possible, it cannot be,
The King would keep his word in loving us,
He will suspect us still, and find a time
To punish this offense in others' faults
Suspicion all our lives shall be stuck full of eyes,
For treason is but trusted as the fox,
Who, ne'er so tame, so cherished and locked up,
Will have a wild trick of his ancestors
Look how we can, or sad or merrily,
Interpretation will misquote our looks ¹

Certain it is there was some cause that kept Francis Bacon down for many years despite all his ambition and ability

When the entire Cipher story is worked out we shall doubtless have the explanation of many facts in Bacon's life which now seem inexplicable

¹ *1st Henry VI*, v, 2

But we have a piece of historical evidence which goes far to confirm the internal narrative in the Plays

If the reader will turn back to page 9 of this work he will find a copy of a letter addressed by Bacon to his cousin Robert Cecil in 1601 complaining of some insults put upon him in open court by his old enemy, Mr Attorney General Coke I quote from the letter the following

Mr Attorney kindled at it and said Mr Bacon if you have any tooth against me pluck it out for it will do you more hurt than all the teeth in your head will do you good I answered coldly in these very words Mr Attorney I respect you I fear you not and the less you speak of your own greatness the more will I think of it

He replied I think scorn to stand upon terms of greatness toward you *who are less than little less than the least and other such strange light terms he gave me with such insulting which cannot be expressed* Herewith stirred yet I said no more but this Mr Attorney do not depress me so far for I have been your better and may be again when it please the Queen With this he spake neither I nor himself could tell what as if he had been born Attorney General and in the end bade me not meddle with the Queen's business but mine own *Then I said it were good to clap a capias utlagatum upon my back!* To which I only said he could not and that he was at fault *for he hunted up an old scent*

He gave me a number of disgraceful words besides which I answered with silence¹

Upon reading this I said to myself What is a *capias utlagatum*? Wherein does it differ from any ordinary writ? And I proceeded to investigate the question I found that the old law authorities spell the word a little differently from Mr Spedding he has it in the letter 'utlegatum' the proper spelling seems to have been utlagatum

What does it mean?

It is derived from the Saxon *utlaghe* the same root from which comes the word *outlaw*

Jacobs says

OUTLAW Saxon *utlaghe* Latin *utlagatus* One deprived of the benefit of the law and out of the King's protection When a person is restored to the King's protection he is inlawed again²

And what is outlawry It means that the person has refused to appear when process was issued against him that he has secreted himself or fled the country I quote again from Jacobs

OUTLAWRY *Utl garia* The being put *ut of the law* The loss of the benefit of a subject that is of the King's protection Outlawry is a punishment inflicted

Sp dd g L f a d H k l *J b L u D t o y l iv p 454
p L d Lo ma

for a contempt in *refusing to be amenable to the justice of that court which hath authority to call a defendant before them*, and as this is a crime of the highest nature, being an act of rebellion against that state or community of which he is a member, so it subjects the party to forfeitures and disabilities, for he loses his *liberam legem*, is out of the King's protection, etc.¹

And the *capias utlagatum* was issued where a party who had thus refused to appear—who had fled or secreted himself—returned to his domicile

I again quote from Jacobs' *Law Dictionary*

CAPIAS UTLAGATUM Is a writ that lies against a person who is outlawed in any action, by which the sheriff is commanded to apprehend the body of the party outlawed, *for not appearing upon the exigent*, and keep him in safe custody till the day of return, and then present him to the court, there to be dealt with for his contempt, who, in the Common Pleas, was in former times to be committed to the *Fleet*, there to remain till he had sued out the King's pardon and appeared to the action. And by a special *capias utlagatum* (against the body, lands and goods in the same writ) the sheriff is commanded to seize all the defendant's lands, goods and chattels, for the contempt to the King, and the plaintiff (after an inquisition taken thereupon, and returned into the exchequer) may have the lands extended and a grant of the goods, etc., whereby *to compel the defendant to appear*, which, when he doth, if he reverse the outlawry, the same shall be restored to him.²

Now, then, when the Attorney-General, Coke, threatened Bacon with a *capias utlagatum*, he practically charged him with being an outlaw, with having refused to appear in some proceeding when called upon by the government's law officers, with being, in short, out of the Queen's protection, with having forfeited all his goods and chattels

But we know that Bacon never fled the country, that he always had real estate which could have been seized upon if he had done so. What, then, did Coke mean? It was a serious charge for one respectable attorney to make against another

Anciently outlawry was looked upon as so horrid a crime that any one might as lawfully kill a person outlawed as he might a wolf or other noxious animal.³

But suppose A employs B to commit some act in the nature of a crime, but evidence cannot be obtained against A unless B is taken and compelled to testify against A, and suppose, under these circumstances, A induces B to fly the country. Now, if it can be shown that there was some connection between A and the flight of B, would not the outlawry of B attach to A, his principal?

¹ Jacobs' *Law Dictionary*, vol. IV, p. 454

² Ibid., pp. 394, 395

³ Ibid., p. 455

Jacobs says

4thly That it seems the better opinion that where there are more than one principal the *exigent* shall not issue till all of them are arraigned and herein it is said by Hale that if A and B be indicted as principals in felony and C as accessory to them both the *exigent* against the accessory shall stay till both be attainted by outlawry or plea for that it is said if one be acquitted the accessory is discharged because indicted as accessory to both therefore shall not be put to answer till both be attaint but hereof he adds a dubitatur because though C be accessory to both he might have been indicted as accessory to one because the felonies are in law several but if he be indicted as accessory to both he must be proved so 2 Hawk P C c 7 § 13 — 2 Hale's History P C 200-01 If one *exigent* be awarded against the principal and accessory together it is error only as to the latter 1 Terr R p A B 51 In treason all are principals therefore process of outlawry may go against him who receives at the same time as against him that did the fact 1 Hale's History P C 384

Now then if Shakspeare fled the country to escape arrest on the charge of writing a treasonable play and Bacon was the principal in the offense, Bacon could not have been proceeded against under these rulings until Shakspeare was arraigned hence in some sense it might be claimed by Coke that Bacon was an outlaw by the act of his accessory And thus we can understand Coke's threat to issue a *capias ullagatum* against Bacon

And it will be observed that Bacon understands what Coke referred to There was no surprise expressed by him He knew there was some past event which gave color to Coke's threat but he defied him His answer was

To which I only said he *could not* and that he was at fault *for he hunted a p an old see it*

And Bacon tells us Coke gave him a number of disgraceful words besides but he is careful not to tell what they were And it will be observed that while Bacon very often refers in his letters to *bruits* and *scandals* which attack his good name he never stops to explain the nature of them Did they refer to the Shakespeare Plays?

And observe too how he lays this matter before Cecil I read between the lines of the letter something like this

You know the agreement and understanding was that my connection with the Plays was to be kept secret and here you have told it or some one has told it all to my mortal enemy Coke and he is blurring it all out in open court I appeal to you for protection you must stop him

If this be not the correct interpretation of the letter, why should Bacon complain to his enemy, Cecil, about something his other enemy, Coke, said against him, concerning some threat to dig up an old matter and clap a writ of outlawry on his back?

It seems to me, however, that all these historical facts form a very solid basis for the Cipher narrative which follows

CHAPTER III

THE CIPHER EXPLAINED

Come the ocul p oof
Oth I J

I AM aware that nine tenths of those who read this book will turn at once to that part of it which proves the existence of a Cipher in the Shakespeare Plays. That is the all important question that is the essence and material part of the work.

Is there or is there not a Cipher in the Plays? A vast gulf separates these two conclusions. Are the Plays simply what they are given out to be by Heminge and Condell untutored outpourings of a great rustic genius or are they a marvelously complicated padding around a wonderful internal narrative?

I am sorry to see that some persons seem to think that this whole question merely concerns myself and that it is to be answered by sneers and personal abuse. I am the least part the most insignificant part of this whole matter.

The question is really this. Is the voice of Francis Bacon again speaking in the world? Has the tongue which has been stilled for two hundred and sixty years again been loosened and is it about to fill the astonished globe with eloquence and melody?

If it were announced to morrow that from the grave at Stratford there were proceeding articulated utterances — muffled if you please, but telling even in fragments a mighty and wonderful story — how the millions would swarm until all the streets and lanes and fields and farms of Stratford were overflowed with an excited multitude how the foremost ranks would sink upon their knees around the privileged persons who were at the open tomb how every word would be repeated backward from man to man with reverent mien and bated breath to be at last flashed on the wings of the lightning to all the islands and continents to every habitation of civilized man on earth

I ask all just-minded men to approach this revelation in the same spirit. Abuse and insults may wound the individual they cannot help the untruth nor hurt the truth.

I THE CIPHER A REALITY

That the Cipher is there, that I have found it out, that the narrative given is real, no man can doubt who reads this book to the end. There may be faults in my workmanship, there are none in the Cipher itself. All that I give is reality, but I may not give all there is. The difficulties are such as arise from the wonderful complexity of the Cipher, and the almost impossibility of the brain holding all the interlocking threads of the root-numbers in their order. Some more mathematical head than mine may be able to do it.

I would call the attention of those who may think that the results are accidental to the fact that each scene, and, in fact, each column and page, tells a different part of the same continuous story. In one place, it is the rage of the Queen, in another, the flight of the actors, in another, Bacon's despair, in another, the village doctor, in another, the description of the sick Shakspeare, in another, the supper, etc — all derived from the same series of numbers used in the same order.

II THE NICKNAMES OF THE ACTORS

In the Cipher narrative, the actors are often represented by nicknames, probably derived from the characters they usually played. And Henry Percy is sometimes called *Hotspur*, because that was the title given to the great Henry Percy, of Henry IV's time.

It is an historical fact that Francis Bacon had a servant by the name of Henry Percy. His mother alludes to him, in one of her letters, as, "that bloody Percy." His relations to Bacon were very close. He seems to have had charge of all Bacon's manuscripts at the time of his death. It is possible Bacon may have intended, at one time, to authorize the publication of an avowal of his authorship of the Plays. He said in the first draft of his will

But toward the durable part of memory, which consisteth in my writings, I require my servant Henry Percy to deliver to my brother Constable all my manu-

script compositions and the fragment also of such as are not finished to the end that if any of them be fit to be published he may accordingly dispose of them And herein I desire him to take the advice of Mr Selden and Mr Herbert of the Inner Temple and *to publish or suppress what shall be thought fit*

It is also evident that Bacon held Henry Percy in high respect In his list will he says

I give to Mr Henry Percy one hundred pound *

He was not a mere servant he was *Master* Henry Percy Did this tender and respectful feeling represent Bacon's gratitude to Henry Percy for invaluable services in a great crisis of his life ?

We see exemplified the habit of the actors in assuming the names of the characters they acted on the stage in Shakspeare's remark in the traditional jest that has come down to us William the Conqueror comes before Richard III representing himself as William the Conqueror and Burbage by the name of his favorite role the bloody Duke of Gloster

As illustrating still further how the names of the actors became identified with the names of the characters they impersonated I would call attention to the following fact

Bishop Corbet writing in the reign of Charles I and giving a description of the battle of Bosworth as narrated to him on the field by a provincial tavern keeper tells us that when the perspicuous guide

Would have said King Richard died
And called a horse 'a horse' he Burbage cried

III QUEEN ELIZABETH'S VIOLENCE

It may be objected by some that the scene in which the Queen beats Hayward was undignified and improbable but he who reads the history of that reign will find that Queen Elizabeth was a woman of the most violent and man like temper We find it recorded that she boxed Essex ears and that he half drew his sword upon her and swore he would not take such treatment from Henry VIII himself if he were alive And Rowland White records

The Queen hath of late used the fair Mrs Bridges with words and blows of anger

Sp dd g L f a d l k o r k 1 p 54
Ib d p 54

H ll well Ph ll pp O ll 1 96

Mrs Bridges was one of the Queen's maids-of-honor who had offended her

IV THE LANGUAGE OF THE PERIOD

I would touch upon one other preliminary point before coming to the Cipher story. Some persons may think that the sentences which I give as parts of the internal narrative sound strangely, and are strained in their construction, but it must be remembered that the English of the sixteenth century was not the English of the nineteenth century. The powers of our tongue have been vastly increased. It is curious to note how many words, now in daily use, cannot be found at all in the Shakespeare Plays. Here are some of them

Actually,	Dejection,	Mob,
Admission,	Despicable,	Occupied,
Alternate,	Director,	Pauper,
Alternately,	Disappointment,	Petitioning,
Amuse,	Disappoint,	Pledged,
Amusement,	Disgust,	Popularity,
Amusing,	Earnings,	Position,
Announce,	Effort,	Precautions,
Announcement,	Efforts,	Production,
Apologize,	Entitled,	Prominent,
Artful,	Err,	Promote,
Assert,	Exclusively,	Rapid,
Assort,	Exertions,	Rapidly,
Attack,	Exhausted,	Rebuff,
Aware,	Exorbitant,	Recent,
Brutal,	Failure,	Reduce,
Cargo,	Fatigue,	Ridicule,
Clenches,	Farce,	Risk,
Completely,	Fees,	Series,
Concede,	Fiendish,	Shrubbery,
Concession,	Flog,	Starvation,
Coffee,	Flogged,	State (meaning to <i>declare</i>),
Confinement,	Fun,	Statement,
Conflagration,	Funny,	String,
Connect,	Grasping,	Surround,
Connected,	Humiliation,	Surrounding,
Connection,	Inability,	Tea,
Considerable,	Income,	Tobacco,
Constructed,	Indebtedness,	Treated,
Correctly,	Intense,	Treatment,
Decided,	Interfere,	Valuable,
Declaration,	Interference,	Various
Degradation,	Lineage,	

To illustrate the difference in the style of expression between that day and this let us take this brief letter written by Bacon in 1620

I went to Kew for pleasure but I met with pain But neither pleasure nor pain can withdraw my mind from thinking of his Majesty s service And because his Majesty shall see how I v as occupied at Kew I send him these papers of Rules for the Star Chamber wherein his Majesty shall erect one of the noblest and durablist pillars for the justice of this Kingdom in perpetuity that can be after by his own v isdom and the advice of his Lords he shall have revised them and established them The manner and circumstances I refer to my attending his Majesty The rules are not all set down but I will do the rest within two or three days

Or take this sentence from a letter written by Bacon in 1594 to the Lord Keeper Puckering

I was v ished to be here ready in expectation of some good effect and therefore I commend my fortune to your Lordship s kind and honorable furtherance My affection inclineth me to be much your Lordship s and my course and way in all reason and policy for myself leadeth me to the same dependence hereunto if there shall be joined your Lordship s obligation in dealing strongly for me as you have begun no man can be more yours

I need not say that no person to day would write English in that fashion And that we do not so write it is partly due to Bacon himself because not only in the Plays but in his great philosophical works he has infinitely polished and perfected our language He studied in the *Promus* the elegancies of speech in the Plays he elaborated the golden cadence of poesy and in *The Advancement of Learning* he gave us many passages that are perfectly modern in their exquisite smoothness and rhythm

If the Cipher sentences are quaint and angular the reader will therefore remember that he is reading a dialect three hundred years old

V OUR FAC SIMILES

Since the discussion arose about my discovery of the Cipher in the Plays one of those luminous intellects which occasionally adorn all lands with their presence and which I am happy to say especially abound in America has made the profound observation that probably I had *doctored* the Plays of Shakespeare and changed the phraseology so as to work in a pretended Cipher!

That rasping old Thersites of literature Carlyle said in his

Let L b L t i

acrid and bowie-knife style "England contains twenty-seven millions of people, *mostly fools*" Now, while I have, as we say in the law, "no knowledge or information sufficient to form a belief" as to the truth or falsity of this observation, touching the English people, I can vouch for it that, to some extent, Carlyle's remark applies with great force to my native country And, therefore, to meet the observation of the luminous intellect first referred to, and prevent it being taken up and echoed and re-echoed by multitudinous other luminous intellects, as is their wont, I have requested my publishers to procure *fac-similes* of the pages of the Folio under consideration in my book, copied by the sun itself, from the pages of one of those invaluable copies of the original Folio of 1623 which still exist among us And consequently Messrs Peale & Co proceeded to New York, and, upon application to Columbia College, which possesses the most complete copy, I am informed, in the United States, they were permitted, through the kindness and courtesy of the officers of the College, to photograph the original pages, (pages that might have been at one time in the hands of Francis Bacon himself), directly onto the plates on which they were engraved The great volume was sent every day, in the care of an officer of the College, to the artists' rooms, and the custodian was instructed never to permit it to be taken out of his sight for a single instant, so precious is it esteemed And we have the certificate of Mr Melvil Dewey, Chief Librarian of Columbia College, to the fidelity of the *fac-similes* now presented in this volume They are, of course, reduced in size, to bring them within the compass of my book, but otherwise they are exact and faithful reproductions of the original The numbers given on their margins, and the underscoring in red ink of every tenth word, were printed on them subsequently, to enable the critical to satisfy themselves that the words actually occupy the numerical places on the pages which I assert they do Here is the certificate referred to.

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This certifies that the publishers of
 Mr Donnelly's *The Great Cryptogram*
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VI ANOTHER BRILLIANT SUGGESTION

But another of those luminous intellects (whose existence is a subject of perpetual perplexity to those who reverence God) has made the further suggestion that, granted there *is* a Cipher in the Plays, Bacon put it there to cheat Shakspeare out of his just rights and honors! Bacon,—says this profound man, was a scoundrel, he was locked up in the Tower for bribery (the same Tower in which Mr Jefferson Brick insisted Queen Victoria always resided, and ate breakfast with her crown on), and being in Caesar's Tower, and having nothing else to do, this industrious villain took Shakspeare's Plays and re-wrote them, and inserted the Cipher in them, in which he feloniously claimed them for himself

But as Bacon was only in the Tower one night, the performance of such a work would be a greater feat of wonder than anything his admirers have ever yet claimed for him

But if any answer is needed to this shallowness, it is found in the fact that the original forms of the Shakespeare Plays where they have come down to us, as in the case of the first copy of *The Merry Wives*, *Hamlet*, *Henry V*, etc, as they existed before they were doubled in size and the Cipher injected into them, are very meager and barren performances, and that it is in the Plays, *after Bacon had inserted the Cipher story in them* (that night in the Tower), that the real Shakespearean genius is manifested

And if any further answer were needed it will be found in the revelations of the Cipher itself. It will be seen that in many places almost every word is a Cipher word. If I might be permitted, in so grave a work as this, to recur to the style of the rostrum, I would cite an anecdote

A father had a very troublesome son, not to say vicious, but very vivacious. The boy was taken sick. A doctor was sent for. The doctor applied a mustard-plaster. The father held a light for him.

"Doctor," said the fond parent, "while you are at it, could you not put a plaster on this young gentleman that would draw the devil out of him?"

The doctor, who knew the boy well, replied, "I fear, my dear sir, if I did so, there would be nothing left of the boy."

And so I would say that if you take out of the Plays the Baconian Cipher there will be nothing left for the man of Stratford to lay claim to

And here I would remark that it is sorrowful — nay pitiful — nay shameful — to read the fearful abuse which in sewer rivers has deluged the fair memory of Francis Bacon in the last few months in these United States since this discussion arose — let loose by men who know nothing of Bacon's life except what they have learned from Macaulay's slanderous essay. If Bacon had been a common malefactor guilty of all the crimes in the calendar and was still alive and still persecuting mankind they could scarcely have attacked him more brutally viciously savagely or vindictively.

It teaches us all a great lesson — that no man should ever hereafter complain of slanders and unjust abuse when such torrents of obloquy can be poured without stint by human beings over the good name of one of the greatest benefactors of the human race. And it suggests that if the Darwinian theory be true that we are descended from the monkeys then it would appear that in some respects we have not improved upon our progenitors but possess traits of baseness peculiarly and exclusively human.

VII THE METHOD OF THE CIPHER

I have stated that there are five root numbers for this part of the narrative. These are 505 506 513 516 53. *These are all modifications of one number*

I have also stated that these numbers are modified by certain other numbers which appear on page 73 and page 74 to wit on the last page of the first part of *King Henry IV* and the first page of the second part of *King Henry IV*. These numbers I have given on pages 581 etc. *ante*

In the working out of the Cipher 505 and 523 cooperate with each other that is at first part of the story is told by 505 then it interlocks with 523 or a number due to 523 alternates with a number due to 505. The number 506 as will be shown is separately treated. The numbers 513 and 516 go together just as 505 and 53 do. Afterwards a number which is a product we will say of 505 goes forward separating from the 53 products and is put

through its own modifications, as will be explained hereafter, and the same is true of the products of 523

In the order of the narrative the words growing out of 513 and 516 precede the words growing out of 505 and 523

The first "modifiers" used are 218 and 219, and 197 and 198, then follow 30 and 50. These are the modifiers found in the second column of page 74, then follow the modifiers found on page 73

Where the count begins from the beginning of a scene, it also runs from the end of the same scene. Where it begins to run from a scene in the midst of an act, it is carried to the beginnings and ends of that scene and of all the other scenes in that act. Where it begins from a page alone, it is confined to that page, or to the column next but one thereafter, and moves only in one direction. Where the Cipher runs from the beginning of a *scene* and goes forward, it will also to a certain extent move backward.

The numbers acquired by working one page become root-numbers, and are carried forward or backward to other pages.

Thus, if we commence with the root-number 505, in the first column of page 75, we find two subdivisions in that column, due to the break in the narrative caused by the words of the stage direction "*Enter Morton*." There are 193 words in the upper subdivision, and 253 in the lower. If we deduct these from 505 and 523, for instance, we have these results

^		^	
505	505	523	523
193	253	193	253
312	252	330	270

Now, these numbers, we will see, are carried forward and backward, in due order, and yield, according to the page or column to which they are applied, different parts of the Cipher story. But as these numbers would soon exhaust the number of pages, columns, scenes and fragments of scenes to which they could be applied, they are in turn modified again, as already stated, by the modifiers on pages 73 and 74. Thus, 30 and 50 deducted from 312 make the new root-numbers 282 and 262, treated the same way 523 produces the root-numbers 300 and 280, and these new root-numbers, like the others, are carried entirely through both the first and second parts of *Henry IV*.

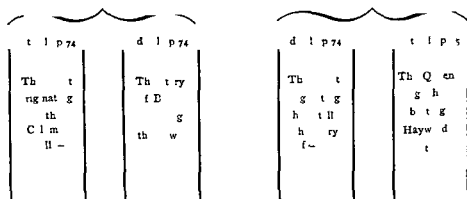
And the reader will observe that the order in which these numbers *progress* is regular and orderly. For instance the above numbers 28 6 300 80 will work out an entirely different part of the story from the numbers derived by deducting the first column of page 74 with its modifications from 505 and 5 3. And the order is in the historical order of the narrative.

For instance if we commence on the first column of page 75 and work forward the story that comes out is about the Queen sending out the soldiers to find Shakspeare and his fellows and the flight of the terrified actors. This is all produced by 505 506 513 516 5 3 modified first by those two fragments of that first column of page 75 to wit 193 and 253 and these in turn modified by the modifying numbers in the second column of page 74 to wit 50 30 18 198 or 49 9 19 and 197 accordingly as we count from the last word of one fragment or the first word of the next.

And this story so told it will be seen is different from and subsequent in order to the story told by commencing to work from the last column of page 74 instead of the first column of page 75 which relates to the Queen's rage the beating of Hayward etc. While if we commence at the first column of page 74 the story told is about the bringing of the news to Bacon.

VIII THE STORY REDUCED TO DIAGRAMS

For instance let me represent the flow of the story from the fountain of one column into the pool of another by diagrams the reader remembering that the story always grows out of those same root numbers 505 506 513 516 523 modified always in the same order by the same modifiers 30 50 198 18 27 6 90 79 etc



1st col , p 75	2d col p 75	2d col , p 75	1st col p 76
The count originating here tells the story of—	Sending for Shakspeare, the flight of the actors, etc	The count originating here tells the story of—	How Bacon is overwhelmed with the news, etc

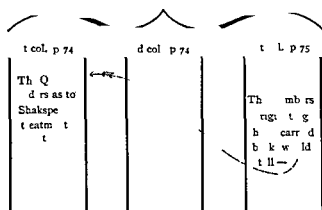
1st col , p 76	2d col p 76	2d col , p 76	1st col p 77.
The count originating here tells the story of—	The bringing of Bacon's body home, and sending for the doctor	The count originating here tells the story of—	The doctor's treatment of the case, etc

But it will be said that we have a break here, between Bacon being overwhelmed with the bad news, and the carrying home of his body after he had taken poison. Yes, but the missing part of the story is told by going backward instead of forward in the same due and regular order.

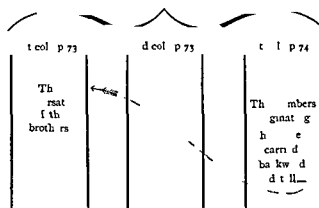
That is to say, we take the root-numbers produced by modifying 505, 506, 513, 516 and 523 by 193 and 253 (first column of page 75), and we carry those root-numbers backward to the first column of page 73, and we work out the directions of the Queen as to how Shakspeare was to be treated when arrested, how he was to be offered rewards to reveal the real author of the Plays, etc, and it also tells how the Queen expressed her disbelief in Bacon's guilt, and denounced his cousin Cecil for his lies and slanders concerning him.

And when we take the root-numbers produced by the modifying numbers found in the first column of page 74, and which told of how the news was brought to Bacon, the same numbers so produced are carried backward to the next page, and, working backward

and forward they tell that which follows in due order to wit the conversation between Bacon and his brother Anthony in which Anthony urges him to fly Thus



And again



While Bacon's taking the poison is told partly on page 76 and partly on page 7 the finding of the body is told in the second column of page 72 and carried by the root numbers so created forward to page 76 The same rule applies to all the narrative which I have worked out the story radiates from that common center which I have called *The Heart of the Mystery* the dividing line between the first and second parts of the play of *Henry IV*

Many have supposed that the Cipher story was made by jumping about from post to pillar picking out a word here and a word there but the above diagrams will show that it is nothing of the kind It moves with the utmost precision and the most microscopic accuracy from one point of departure to another carrying the numbers created by that point of departure with it And the cunning

with which the infolding play is adjusted to the requirements of the infolded story is something marvellous beyond all parallel in the achievements of the human mind. One of the difficulties I found in tracing it out was this very exactness—the difference of a column would make the greatest difference in the story told, and hence, if I was not very careful, I would have two different parts of the narrative running into each other.

IX A CIPHER OF WORDS, NOT LETTERS

, One thing that must be understood is this, that the Cipher is not one of letters, but of words. This renders it, in one sense, the more simple. There is no translating of alphabetical signs into *aaaab*, *abbaa*, *abaab*, etc., as in Bacon's biliteral cipher, which Mr Black and Mr Clarke sought to apply to the inscription on Shakspeare's tombstone. The *words* come out by the count, and *all of them*.

To illustrate the Cipher in this respect, we will suppose the reader was to find in an article, referring to the cipher-writings of the middle ages, a sentence like this

For there can be no doubt whatever, that if it be examined closely, there is reason to believe that a cunningly adjusted and concealed cipher story, and one not of alphabetical signs, but of words, may be found hidden, not only in books, but letters of those ages, of which the very intricate key is lost. It may be revealed by some laborious student in the future, but for the present age all the great stories told therein, in cryptogram, are hopelessly buried.

Now, the reader might suppose this sentence to be just what it appears to be on its surface. But if we arrange the words numerically, placing the proper number over each word, and then pick out every fifth word, we will find that they form together this sentence

No, it is a cipher of words, not letters, which is revealed in The Great Cryptogram

Now, the Cipher in the Plays is on the same principle, only more complicated—the internal words hold an arithmetical relation to the external sentence, and you have but to count the words to eliminate the story. But, instead of the number being, as in the above sentence, 5, it is one which is the product of multiplying a certain number in the first column of page 74 with another, this number being in turn put through various modifications.

X HOW THE CIPHER WAS MADE

But it may be asked In what way was the Cipher narrative inserted in the Plays?

Bacon as I suppose first wrote out his internal story Then he determined upon the mechanism of the Cipher It was necessary to use some words many times over but it would not do to pepper the text with significant words Hence such words as *shake* and *speare* and *plays* and *volume* and *suspicion* had to be so placed that they would sometimes fit the Cipher counting down the column and some times fit it counting up the column and the necessities of this work determined the number of words in a column or subdivision of a column and hence the fact which I have already pointed out that some columns contain nearly twice as many words as others

And here I would note that the word *please* in Elizabeth's time was pronounced as the Irish peasant pronounces it to day that is to say as *pla e* and it will be seen that Bacon uses *please* to represent *plays* And very wisely since the word *plays* recurring constantly would certainly have aroused suspicion The word *her* was then pronounced like *hair* even as the Irish brogue would now give it and to avoid the constant use of *her* in referring to Queen Elizabeth as *her Grace her Majesty* etc Bacon uses the word *here* which also had the sound of *hair* This is shown in the pun made by Falstaff in the first part of *Henry IV* act 1 scene 2 where speaking to Prince Hal he says

That were the *e* *app* ent that thou art *he r* *appa* ent

In fact it may be assumed that in that age in England the vowels had what might be called the continental sound that is to say the *a* had the broad sound of *ah* and the *e* the sound of *a* Thus *reason* was pronounced *rayson* as we see in another of Falstaff's puns which would be unintelligible with the present pronunciation of the word

Give you a *r a* son compulsion? If *reasons* were as plenty as *blackberries* I would give no man a *reas* son compulsion¹

Here Falstaff antagonizes *raisins* with *blackberries*

In fact the Cipher will give us for the entertainment of the

curious, so to speak, a photograph, or rather phonograph, of the exact sound of the speech of Elizabeth's age

But having written his internal story and decided upon the mechanism of his Cipher, Bacon had to arrange his modifiers so that they would enable him to use the same words more than once. And it will be seen hereafter that the 50 on the second column of page 74 is duplicated by the 50 at the bottom of column 1 of page 76, so that such words as *lift him up*, and *wipe his face*, etc., may be used in describing the keepers caring for the body of the wounded Shakspeare, and also of the lifting up of the body of Bacon after he had taken the poison.

Now, having constructed his Cipher story, he applies his mechanism to it, and he determines that in column 2, we will say, of page 75, the word *men* shall be the 221st word down the column, and the word *turned* the 221st word up the column, then, in their proper places, he puts the words *turned, then, backs, and, fled, in, the, greatest, fear, swifter, than, arrows, fly, toward, their, aim*, and then he constructs that part of the play so that it will naturally bring in these words. But as the Cipher words are very numerous, he is constrained to describe something in the play kindred to the story told by the Cipher. Thus, his flight of the actors is couched in a narrative of the flight of Hotspur's soldiers from the battle-field of Shrewsbury, after he was slain. And, as Hotspur was Harry Percy and Harry Percy was Bacon's servant, whenever there is a necessity to name the servant in the interior story, the name of the Earl of Northumberland's heroic and fiery son appears in the external story. So when the doctor appears, in column 1 of page 77, to prescribe for Bacon, after he took the poison, we have Falstaff telling the Chief Justice all the symptoms of apoplexy.

This apoplexy is, as I take it, a kind of lethargy, a sleeping of the blood, a horson tingling. It hath its original from much grief, from study and perturbation of the brain.¹

And a little farther down the same column we have *disease, physician, minister, potion, patient, prescriptions, diam, scruple*, all of which words, as we will see in the Cipher story, besides *sick*, and *belly*, and *discomfort*, and *grows*, in the same column, and *hotter*, and *ratsbane*, and

¹ 2d Henry IV, 1, 3

mouth in the preceding column are used to tell the story of Bacon's sickness and his treatment by the physician

In the same way when Percy visits Stratford and labors with Shakspeare to induce him to fly to Scotland until the dangers of the time are past Shakspeare's wife and daughter being present one aiding Percy and the other opposing him the story is told in scene 3 of act 11 of the second part of *Henry IV* page 81 of the Folio and this short scene is an account of the effort of Northumberland's wife and daughter to persuade *him* to fly to Scotland until the dangers of the time are past It must have been very difficult to construct this scene for the shorter the scene the more the Cipher words are packed into it until almost every word is used both in the play narrative and the Cipher narrative

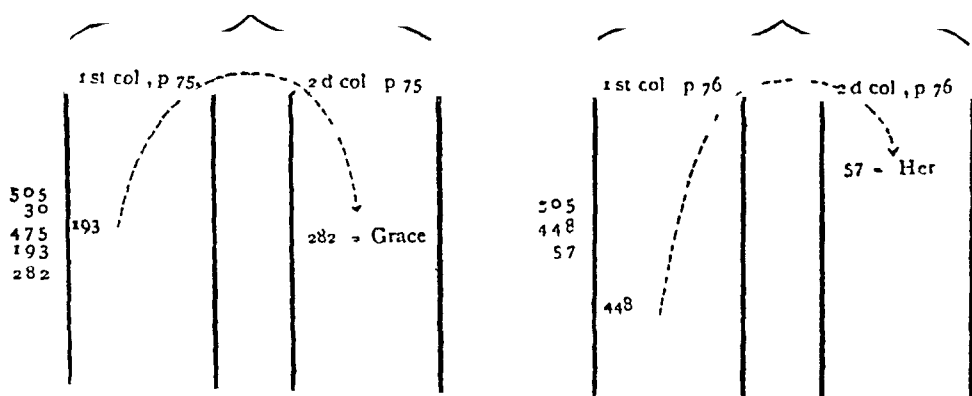
In the same way it has been noted recently by some one that the names of the characters in *Love's Labor Lost* the scene of which is laid in France are the names of the generals who conducted the great war raging in France during Bacon's visit to that country and no doubt there is a Cipher story in this play relating to these historical events as Bacon perhaps witnessed them in which it was necessary to use the names of these generals and by this cunning device Bacon was able to do so repeatedly without arousing suspicion And the name of *Armado* the Spaniard in the same play was doubtless a cover for references to the great *Spanish Armada* And as a corroboration of this we find the word *Spain* a rare word in the Plays used twice in *Love's Labor Lost* and the word *Spaniard* also used twice in this play while it occurs but four times in all the other plays in the Folio And the word *great* which would naturally be associated with *Armada* which was spoken of usually as the *Great Armada* occurs in *Love's Labor Lost* twenty four times while in the comedy of *The Two Gentlemen of Verona* it occurs but seven times in *The Merchant of Venice* but seven times and in *All's Well that Ends Well* but four times

XI HOW THE CIPHER IS WORKED OUT

If the reader will turn to page 76 of the *fac similes* being page 76 of the original Folio and the third page of the second part of *King Henry IV* and commence to count at the bottom of the scene

to-wit, scene second, and count upward, he will find that there are just 448 words (exclusive of the bracketed words, and counting the hyphenated words as single words) in that fragment of scene second in that column. Now, then, if we deduct 448 from 505, the remainder is 57, and if he will count down the next column, forward, (second of page 76), the reader will find that the 57th word is the word *her*. That is to say, the word *her* is the 505th word from the end of scene second, and the reader will remember that 505 is one of the Cipher root-numbers.

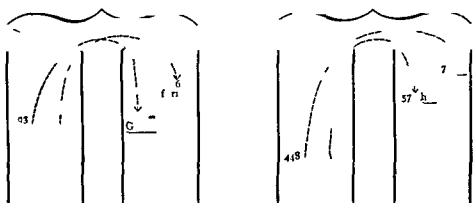
Now, I have stated that one of the modifying numbers was 30. Let us take 505 again and deduct 30, the remainder is 475. If, instead of starting to count from the end of the second scene in the first column of page 76 we count from the end of the first subdivision of the corresponding column (one page backward), to-wit, the first column of page 75, we will find that in that first subdivision there are 193 words, and that number deducted from 505 leaves as a remainder 282. Now, if the reader will count down the next column forward, just as we did in the former case, he will find that the 282d word is *Grace*, the two countings together making the combination "*her Grace*." Thus



Now let us go a step farther. We have seen that *Grace* was produced by deducting from 505 the modifying number 30. The other modifying number, in this connection, is 50, to-wit, the number of words in the first subdivision of column 2 of page 74, as 30 represents the number of words in the last subdivision of the same column. We have seen that *her* was the fifty-seventh word in the second column of page 76. Now let us deduct 50 from

505, and again start from the same point of departure, the end of scene second second column of page 76 505 less 50 leaves 455 If we deduct from 455 the 448 words in that fragment of the scene we have as a remainder 7 and if we again as in the former instance count down the next column we find that the seventh word is the word *is* (The same result is reached by deducting 50 from that fifty seventh word *her* the remainder being 7) Now we have *Her Grace is* *is* Her grace is what?

Let us go back again to the former starting point that 193d word in the first column of page 75 We again use the root number 505 but this time we deduct 50 from it *is* in the last instance instead of 30 and again we have 455 Now if we deduct 193 from 455 or in other words if we count the 193 words the remainder to make up 455 is 62 and if we again count down the next column forward the 62d word is the word *furios* *Her Grace is furios* Thus



Here it will be observed that the difference between 57 and 7 is 50 and the difference between 8 and 6 is 2 the difference between 30 and 50

But if *her Grace is furios* what has she done?

We have seen that *her* was the 505th word from the end of the scene and *grace* the 505th word from the beginning of the second subdivision of column 1 of page 75 counting upwards and *is* the 505th word from the end of the scene less 50 and *furios* the 505th word from the beginning of the second subdivision of column 1 of page 75 counting upwards again less 50 But what is the 505th word from the same last named starting point? There are 193 words

in column 1 of page 75 above the said second subdivision if therefore we deduct 193 from 505, the remainder is 312, that is to say, the 312th word in the second column of page 75 is the 505th from the top of the second subdivision of column 1 of page 75. What is the 312th word? Turn to the *fac-simile* of page 75, and you will see that the 312th word is *sent*, in the sentence "and hath *sent out*" But where is the *out*, which is necessary to make the phrase *sent out*? Again we deduct 50 from 312, and we have left 262. 262, you will remember, was, counting *down* column 2 of page 75, the word *furious*. Now let us count 262 words *upward* from the end of scene 2d, just as we did to obtain the words *her* and *is*, and we will find that the 262d word is the 187th word, to-wit *out*. But there are two words lacking to complete the sentence, "Her grace is furious *and hath sent out*" Where are these? If we will again take 312, and count upward from the end of the scene, we will find that the 312th word is the 137th word, *and*, and now take the same common root, 505, which has produced all these words, but, instead of counting from the beginning of the second subdivision of column 1 of page 75 *upward*, count from that point downward there are 254 words in this second subdivision of column 1, this deducted from 505 leaves 251. Now suppose we go again to that end of scene 2, from which we derived *her*, *is*, *and* and *out*, but count *downward* instead of *upward*, just as we did to get that remainder 251, and the result will be that after counting the 50 words in that fragment of scene 3 in the first column of page 76, we will have 201 words left, and if we go *up* the preceding column (2d of page 75), we will find that the 251st word is the word *hath*, the 308th word in the second column of page 75. Here, then, we have, *all growing out of 505*, alternating regularly

Her Grace is furious and hath sent out"

Can any one believe that this is the result of accident? If so, let them try to create a similar sentence, in the same way, with numbers not cipher numbers. Take the number 500, for instance, and count from the same points of departure, in the same order that we have used in the previous instance, and they will have as a result, instead of the above coherent sentence, the words

Sow veil of—soon—restrain sent king one

Now let the reader by the exercise of his ingenuity try to make a sensible sentence out of these words twisting them how he will

I do not at this time give the regular narrative but simply some specimens to explain the way in which the Cipher moves The narrative will be given in subsequent chapters

Let me give another specimen, growing in part, out of the same starting points and being in itself part of the same story We have seen that 505 less 50 one of the modifiers was 475 and that 475 less 193 the upper subdivision of column 1 of page 75 produced 8 the word *grace* Now let us try the same 475 but count *down* the said first column of page 75 from the same starting point instead of up There are 254 words in the second subdivision of page 75 254 deducted from 475 leaves 1 and the 1st word in the next column (second of 75) is the word *men* and if we count up the column it is *turned* the 88th word thus

$$\begin{array}{r} 508 \\ 1 \\ \hline 87 + 1 = 288 \end{array}$$

But if we recur to the upper subdivision again that is if we deduct from 475 193 instead of 245 we have the same 282 which produced *grace* But here we come upon another feature of the rule which runs all through the Cipher If the reader will look at column 1 of page 75 he will see that in the upper subdivision there are ten words in brackets and five hyphenated words Now there are four ways of counting the words of the text (1) Counting the words of the text exclusive of the bracket words and regarding the hyphenated words or double words as one word () counting all the words of the text including the bracket words and treating the hyphenated word as two or three words as the case may be (3) counting in the bracket words without the hyphenated words and (4) the hyphenated words without the bracket word The first two modes of counting were exemplified in the instance which I gave in chapter V page 571 *ante* where the words *found* and *out* were reached by counting first 836 words in the first mode of counting and then 900 words by the second mode of counting the count departing as in these instances from two different pages succeeding each other, to wit pages 74 and 75 while here it is pages 75 and 76

If, now, we start with any Ciphers number, say, 475, which is 505 less 30, from the beginning of the second subdivision of the first column of page 75, and count upward, we will find that there are to the top of the column 193 words, *plus* 10 words in brackets and 5 words hyphenated, making a total of 208, and this deducted from 475 leaves a remainder of 267, instead of 282. And we will find that the 267th word, counting *down* the second column of page 75, is the word *had*. Here we have "*men had turned*" But if we carry that 267 *up* that column we have

$$\begin{array}{r} 508 \\ 267 \\ \hline 241 + 1 = 242 \end{array}$$

But there are in this count three hyphenated words, if we count these in, then the 267th word is the 245th word on the column, *our*. Now we have "*our men had turned*"

Let us recur again to 505 and again deduct 30, and again we have 475 as a remainder, then deduct 193 from it, as before, and the remainder is again 282, now let us go to the beginning of the next scene, in the first column of page 76, that scene begins with the 449th word, and if we count the number of words *below that word*, we will find there are 49, we deduct 49 from 282 and we have left 233, and the 233d word, going down the same column, in which all the other words have been found, is the word *their*. And if we recur to the alternating number 221 and go up the same column again, but count in the hyphenated words, we have as the 221st word, the 290th word, *backs*

Here, then, we have the following

		Word	Page and Column	
505-30-475-193=282-15 b & h=267	<i>up</i> the column + h	=245	75 2	Our
505-30-475-254-221	<i>down</i> "	=221	75 2	men
505-30-475-193=282-15 b & h=267	<i>up</i> "	=267	75 2	had
505-30-475-254=221	<i>down</i> "	=288	75 2	turned
505-30-475-193=282 19	<i>up</i> "	=233	75 2	their
505-30-475-254-221	<i>down</i> " + h	=290	75 2	backs
505-30-475-193=282	<i>up</i> " + h	=280	75 2	and

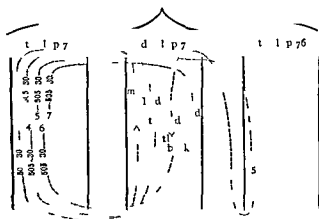
It will be observed that *our*, the first word above, was obtained by counting in the hyphenated words in the column, as we passed over them in the count, this is expressed by the sign "+ h," and

the word *backs* was obtained, also in the same way and the word *and* was obtained in like manner and in each case we have this represented as above by the sign $+h$ I would here explain that 45 75 — *our* in the above table signifies that *our* is the 45th word in the second column of page 75 in this way the reader can count every word and identify it for himself

Observe how regularly the root numbers alternate as to their movement after leaving the original point of departure every other word going *up* from the first word of the second subdivision of page 75 while the intervening words move *downward* thus we have 193 — 54—193—254—193— 54—193, and hence counting from these points of departure we have the alternations of *up down up down up down up* And every word of the sentence begins in the first column of page 75 and is found in the second column of page 75 and observe also how the numbers of the words alternate 282— 1— 8 — 1— 82— 1—28 the sentence is perfectly symmetrical throughout and every word is the 475th word from precisely the same point of departure

Can any one believe that this is the result of accident? If so let them produce something like it in some composition where no cipher has been placed

The above table presented in a diagram will appear something like this



XII ANOTHER PROOF OF THE CIPHER

And here I would pause for a moment to call attention to a fact which shows the wonderfully complex nature of the Cipher and which deserves to be remembered with that instance given in

Chapter V of Book II, where the same words *found* and *out* were used, in two different stories, by two different sets of cipher-numbers, to-wit $11 \times 76 = 836$ and $12 \times 75 = 900$, the same words being 836 from two points of departure by excluding the bracketed words and counting the hyphenated words as single words, and 900 from the same points of departure by counting in the bracketed words and counting the hyphenated words as double words. Now, in the second column of page 75 the 262d word is *furios*. This is a word repeatedly used to describe the rage of the Queen, and hence we find the number of words in the column and the number of bracketed and hyphenated words cunningly adjusted to produce it by several different counts. Thus $505 - 50 = 455$, this, less 193 (the number of words above the second subdivision of column 1 of page 75), makes $262 = \textit{furios}$. But now, if we deduct from 262 the 15 bracket and hyphenated words in those 193 words—in other words, if we count them in—as we have done in the other instances given above—we have 247, and 247 down the page is a very significant word, in connection with the Queen a being *furios*, the word *fly*, but if we count *up* the column, the 247th word is again the same 262d word, *furios*! And if we take another root-number, 516, and deduct 254 from it, that is, count down from the top of that same second subdivision in column 1 of page 75, we again have 262, the same word *furios*. And if we go *up* the column, instead of down, the 262d word is again that significant word, *fly*. And if we take still another root-number, 513, and deduct 254 from it, as above, we have as a remainder 259, and if we carry this *down* the column we reach the significant word *prisoner*, and if we go *up* the column, counting in the bracketed and hyphenated words, we find that the 259th word is again the same 262d word, *furios*.

Let the incredulous reader verify these countings, and he will begin to realize the tremendous nature of the Cipher, its immensity and the incalculable difficulty of unraveling it, and he will be rather disposed to thank me for the work I have performed, and to help me to perfect it, where that work is imperfect, than to meet me, as I have been met, with insults and denunciation.

VIII WHY BACON MADE THE CIPHER

But the astonished world may ask Why would any man perform the vast labor involved in the construction of such a Cipher? Why I answer have men in all ages performed great intellectual feats? What is poetry but fine thoughts invested in a sort of cipher work of words? To obtain the precise balance of rhythm the exact enumeration of syllables and the accurate accordance of rhyme implies an ingenuity and adaptiveness of mind very much like that required to form a cipher so that in one sense a cipher work like the Plays is a higher form of poetry. And nature itself may be said to be a sort of Cipher of which we have not as yet found the key. Montaigne says Nature is a species of enigmatic poesy. But I may go a step farther and argue that all excessive mental activity such as Bacon exhibited even in his acknowledged works is abnormal and in some respects a departure from the sane standard. The normal man is a happy well conditioned creature with good muscles and a sound stomach whose purpose in life is to eat sleep and raise children and who doesn't care a farthing what anybody may think of him a thousand years after his death. Anything above and beyond this is imposed on man by the Creator for his own use ends. The great geniuses of mankind have been simply a long line of heavily burdened sweating toiling porters who bore God's precious gifts to man from the spiritual world to the material shore.

And like an ass whose back with ingot loads
Thou bear'st thy heavy burden but a journey
Till death unloads thee

But on the other hand Bacon probably enjoyed the exercise of his own vast ingenuity just as children enjoy the working out of riddles just as the musician takes pleasure in the sound of his own instrument just as the athlete delights in the magnificent play of his own muscles. And he probably had the Shakespeare Cipher in his mind when he said

The labor we delight in physics pain
and
To business that we love we rise betime
And go to it with delight

We can imagine him, shut up in the hermitage of St Albans, poor, downcast, powerless, annoyed by debts, the whole force of the reigning powers in the state bent to his suppression, with every door of possibility apparently closed in his face forever, his heart raging within him the while like a caged lion. We can imagine him, I say, rising betimes to go to the task he loved, the preparation of the inner history of his times, in cipher, and the creation of an intellectual work which, apart from the merits of poetry or drama, must, he knew, live forever, when once revealed, as one of the supreme triumphs of the human mind, as one of the wonders of the world.

XIV THE CIPHER CONTINUED

We have worked out the sentence, *Our men turned their backs and*
Let us proceed

We have heretofore, in counting down column 1, page 75, deducted 254 words, that being the number of words below the 193d word, the end of the first subdivision in the column. But if we count from the first word of the second subdivision there are, *below that word*, in the column, 253 words. We shall see hereafter that this subtle distinction, as to the starting-points to count from, runs all through the Cipher. Now, if we again take that root-number 505, and deduct 253, we have as a remainder 252, but if we count in the bracket and hyphenated words in that subdivision, (15), we will have as a remainder 237, and the 237th word in column 2 of page 75 is the word *fled*, which completes the sentence, *Our men turned their backs and fled*.

We saw, in the first instance, that *her Grace is furious and hath sent out*, we come now to finish that sentence. What was it she sent out? As we have counted downward all the words *below the first word* of the *second* subdivision of column 1 of page 75, so we count upwards all the words *above the last word* in the *first* subdivision. There are in that first subdivision 193 words, hence 192, the number of the words above the last word, becomes, in the progress of the Cipher, a modifier, just as we have seen 253 to be. Let us again take the root-number 505, from which we have worked out thus far all the words given, and after deducting from it the modifier 50, we have left 455, which, it will be remembered, produced the

words *furious is hath and out* If from 455 we deduct 19 we have as a remainder 63 and if we carry this up the next column (d of 75) we find that the 63d word is the 46th word *soldiers Her Grace is furious and hath sent out soldiers*

But what kind of soldiers? Up to this point every word has flowed out of 505 now the Cipher changes to 53 the root number which I have said under certain conditions alternated with 505 Again we deduct the number 19 (which produced *soldiers*) from 53 and we have as a remainder 331 we carry this up the next column as usual and the 331st word is the 178th word *troops* Again we take 505 and go down the column instead of up that is we deduct 54 as in the former instances and we have as a remainder 51 or if we count in the bracket and hyphenated words 36 we go up the second column of page 75 and the 36th word is of the 73d word in the column Here then we have *Her Grace is furious and hath sent out troops of soldiers* and *Our men turned their backs and fled*

Now we turn again to the interlocking number 53 and after deducting the modifier 50 which leaves 473 counting up the column we have as a remainder 80 or counting in the bracketed and hyphenated words which formerly produced *hath* (*hath* turned) and the 65th word is the word *well* the first part of the hyphenated word *ell laboring* but as the 65th was obtained by counting in the hyphenated words in 193 we therefore count the hyphenated words separately and that gives us *vell* Now if we count 505 from the beginning of scene 3 column 1 page 76 down the 50 words in that fragment of scene and forward and down the next column we find the 505th word to be the 455th word in the second column of page 86 to wit the word *horsed* Here then we have *sent out troops of soldiers well horsed* In that day they used the word *horsed* where we would employ the expression *mounted* thus *Macbeth* speaks of

Pity like a naked new born babe
If rsed on the sightless couriers of the air

And at the top of the first column of page 75 we have

My lord Sir John Umfreville turned me back
 With joyful tidings and (being better *horsed*)
 Out rode me

But how did our men fly? We have seen that 505 *minus* 30 produced 475, and this *minus* 254 left 221, and that 221, down the second column of page 75, was *men*, and up the same column was *turned* (*our men turned their backs*). Now let us carry 221 up the same column again, but count in the bracketed and hyphenated words in the space we pass over, and we will find that the 221st word is the 296th word, *in*. Again let us take 505, deduct 193, and we have left 312, now let us go again to the beginning of the next scene, as we did to find the word *then*, and deduct, as before, 19, carrying the remainder (263) up the second column of page 75, but counting in the three additional hyphenated words, and we will find the 263d word to be the 219th word from the top, *the*. Again let us recur to 505, and, counting down the same first column of page 75, from the usual starting-point, 251 words, we have left as before 251 words, or, counting in the bracketed and hyphenated words, 236, and if we count down the next column, counting in the bracketed words, the 236th word is the 216th word, *greatest*. And if we again take 505, and count up from the end of the first subdivision of the first column of page 75, counting in the bracketed and hyphenated words, as we did in the last instance, we have 297, which carried down the next column produces the word *fear*.

		Word	Page and Column	
505—30=475—254=221	508—221+ <i>b & h</i> on col =	296	75 2	<i>in</i>
505—	193—312 19=263—508—263+ <i>h</i> =	219	75 2	<i>the</i>
505	254—251—15 <i>b & h</i> =236—20 <i>b</i> =216	216	75 2	<i>greatest</i>
505	193—312—15 <i>b & h</i> =297	297	75 2	<i>fear</i>

Observe again the symmetry of this sentence it all grows out of 505, it is all found in the second column of page 75, the count all begins at the same point in the first column of page 75, and it regularly alternates 254—193—254 193, 221 312 251 312, two words go up the column together, and two words go down the column together. Can any one believe that this is the result of accident?

We now have *Our men turned their backs and fled in the greatest fear*

We go a step farther. We recur to the interlocking number 523 and again deduct from it the modifier 30, which leaves 493, we count down from the beginning of the second subdivision, to-wit,

deduct 54 and we have 39 left and the 39th word in the next column is *swifter*. We take 53 again but deduct this time the other modifier, 50 instead of 30 and we have 473 left. We count up the column this time instead of down and deducting 193 from 473 we have 80 left or counting in the 15 bracketed and hyphenated words in that first subdivision we have 65 left (the same number that produced *well*) and this carried down the next column counting in the bracketed and hyphenated words produces the word *then* the 43d word in the second column of page 75. And the reader will observe that in the text *then* is constantly used for *than*. Here in column 2 of page 74 we have

That arrows fled not swifter toward their aim
Then did our soldiers (aiming at their safety)
 Fly from the field

We recur again to 505 and counting down the column — that is deducting 54 — we have 51 left and counting in the 15 bracketed and hyphenated words we have 36 words left we go down the next column and we find that the 36th word is *arrows*. Again we take 505 and deduct the modifier 50 leaving 455 and alternating the movement, we go up from the beginning of the second subdivision, that is we deduct 193 from 455 and we have left 6 (the number which produced *furious*). We carry this up the next column and the 6d word is the word *fly*. And if we again take the root number 53 and count down the first column of page 75 that is deduct 54 we have 69 left and if we count up the next column this brings us to the word *toward* the 40th word. We take the root number 53 again and counting up the column we deduct 193 which leaves 330 we carry this down the first column of page 76 counting in 18 bracketed and hyphenated words and the 330th word is the 31th word *their*. And this illustrates the exquisite cunning of the adjustment of the brackets and hyphens to the necessities of the Cipher this same 31th word was the word *their* which became part of *turned their backs* it resulted from deducting 193 from the root number 505 which left 31 now we find that 193 deducted from another root number 53 leaves 330 and as there are precisely 18 bracketed and hyphenated words above it in the column the 330th word lights upon the same 31th word *their*.

Thus

505—193=312	down column 1, page 76	312	76 1	their
523—193=330—18 <i>b & h</i>	" " " " "	312	76 1	their

One has but to compare this with the marvelous adjustments shown on pages 571, 572 and 573, *ant*, whereby the same words, *found* and *out*, are made to do double duty, by two different modes of counting, (the difference between 836 and 900, the two root-numbers employed, being precisely equal, as in this case, to the number of bracketed and hyphenated words in the text, between the words themselves and the starting-point of the count), to realize the extraordinary nature of the compositions we call the Shakespeare Plays

And observe again, in this last group of words, how regularly 254 and 193 alternate 254—193 254 193 254—193, and two groups of 523 each alternate with two groups of 505 each, thus 523, 523, 505, 505, 523, 523, 505

But to continue We recur to 505 again, deduct from it again the modifier 30, this leaves us 475, deduct from this 193 *plus* the bracketed and hyphenated words inclosed in the 193 words, and we have left 267, we advance up the next column, and the 267th word is the 242d word, *aim*

Here, then, we have the sentence

Our men turned their backs and fled in the greatest fear, swifter than arrows fly toward their aim

I might go on and fill out the rest of the narrative, but that will be done in a subsequent chapter This at least will explain the mode in which the Cipher is worked out

While it may be objected that I have not the different paragraphs in their due and exact order in the sentences I have given, or may give, hereafter, no reasonable man will, I think, doubt that these results are not due to accident, that there is a Cipher in the Plays, and a Cipher of wonderful complexity And I shall hope that the ingenuity of the world will perfect any particulars in which my own work may be imperfect, even as the complete working-out of the Egyptian hieroglyphics was not the work of any one man, or of any half-dozen men, or of any one year, or of any ten years

There is, of course, a species of incredulity which will claim that all this wonderful concatenation of coherent words is the

result of chance just as there was a generation a century or two ago which when the fossil forms of plants and animals were first noticed in the rocks (misled by a preconceived notion as to the age of the earth), declared that they were all the work of chance that the plastic material of nature took these manifold shapes by a series of curious accidents And when they were driven after a time from this position the skeptics fell back on the theory that God had made these exact imitations of the forms of living things and placed them in the rocks to perplex and deceive men and rebuke their strivings after knowledge

With many men the belief in the Stratford player is a species of religion They imbibed it in their youth with their mother's milk and they would just as soon take the flesh off their bones as the prejudices out of their brains Ask them for any reason apart from the Plays and Sonnets (the very matters in controversy) why they worship Shakspeare ask them what he ever did as a man that endears him to them what he ever said in his individual capacity that was lofty or noble or lovable and they are utterly at loss for an answer there is none Nevertheless they are ready to die for him if need be and to insult traduce and vilify every one who does not agree with them in their unreasoning *fetish* worship It reminds me of an observation of Montaigne

How many have been seen patiently to suffer themselves to be burnt and roasted for opinions taken upon trust from others and by them not at all understood I have known a hundred and a hundred women (for Gascony has a certain prerogative for obstinacy) whom you might sooner have made eat fire than forsake an opinion they had conceived in anger

And a remarkable feature not to be overlooked is that not only do a few numbers produce some of the twenty nine words in these sentences but they produce them all Thus nearly all come out of 505 towards the last intermixed with 523 and we derive from 312 *sent out soldiers fly furious fear their* while from 21 we get *men turned backs in* and 51 gives *greatest arrows* etc It seems to me that if the reader were to write down these words just as I have given them and submit them to any clear headed person and tell him they were parts of a story he would say that they evidently all related to some narrative in which *soldiers* were *sent out* that somebody was *furious* and some other parties were *in the greatest fear* and had *turned their backs to fly*

CHAPTER IV

BACON HEARS THE BAD NEWS

Yet the first bringer of unwelcome news
 Hath but a losing office, and his tongue
 Sounds ever after as a sullen bell
 Remembered inolling a departing friend
 2' Henry IV, 1, 2

THE CIPHER grows out of a series of root-numbers. Before we reach that part of the story which is told by the root-numbers 505, 513, 516 and 523, there is a long narrative which leads up to it, and which is told by another series of numbers, which grow in due and regular order out of the primal root-number, which is the parent of 505, 513, 516 and 523. They start at "*The Heart of the Mystery*," the dividing line between the first and second parts of *Henry IV*, and progress in regular order, forward and backward, moving steadily away from that center, as the narrative proceeds, until they exhaust themselves on the first page of the first part and the last page of the second part of the play. Then the primal number is put through another arithmetical progression, and we reach the numbers I have named, 505, 513, 516 and 523, and these give us that part of the story which is now being worked out. And to tell that story we begin, properly, with the very beginning, at "*The Heart of the Mystery*," in the first column of the second part of the play of *King Henry IV*.

And here I would observe that as the CIPHER flows out of the first column of page 74 its mode of progression is different from the CIPHER referred to in the last chapter, for that grew out of the first column of page 75, which is broken into two parts by the stage direction "*Enter Morton*," and hence the root-numbers were modified at one time by subtracting the upper half, and at another time by subtracting the lower half, that is to say, by counting *up* from

Enter Morton or counting down But the first column of page 74 has no such break in it it is solid and hence the root numbers sooner exhaust themselves And thus perhaps was rendered necessary by the fact that there are but 148 words in the second column of page 74 while there are 508 words in the second column of page 75 There would have been great difficulty in packing as many Cipher words into 148 words as into 508 words Hence the different Cipher numbers interlock with each other more frequently and in a short space we find all the Cipher numbers (except 506 which has a treatment peculiar to itself and apart from the others) brought into requisition

The former Cipher numbers to which I have alluded ended with some brief declaration from Harry Percy of the evil tidings and the first words spoken by Bacon are based on the hope that there may be some mistake that the news may not be authentic He inquires *Saw you the Earl? How is this derived?* The Earl of course means the Earl of Essex and the head of the conspiracy And here I would also explain that just as we sometimes modified 505 and 53 in the examples given in the last chapter by counting the words *above the first word* of the *second* subdivision of column 1 of page 75 to wit 193 and sometimes the words *above the last word* of the *first* subdivision to wit 19 so with this first column of page 74 if we count down the column there are 84 words exclusive of bracketed and the additional hyphenated words but if we count up the column we will find that the number of words *above the last word* of the column is but 83 exclusive of bracketed words and the additional hyphenated words And thus the reader will perceive is a necessary distinction otherwise counting up and down the column would produce the same results and as the Cipher runs from *the beginnings and ends of scenes* and as the *Induction* is in the nature of a first scene (for the next scene is called *Scena Secunda*) it follows that we must adopt the same rule already shown to exist as to 193 54 etc and which we will see hereafter runs all through the Cipher in both plays And these subtle distinctions not only show the microscopic accuracy of the work but illustrate at the same time the difficulty of deciphering it

I place at the head of the column the root numbers and their

modifications, and the reader will note that every word of the coherent narrative which follows is derived from one or the other of these numbers, modified by the same modifiers, 30 and 50, which we found so effective on page 75, together with the other modifiers, 197, 198, 218 and 219, which are also found, as we have already explained, in the second column of page 74

I would also call attention to the fact that just as we, in the preceding chapter, sometimes counted in the bracketed and additional hyphenated words in the subdivisions of column 1 of page 75, and sometimes did not so in this case, sometimes we count in the bracketed and additional hyphenated words in column 1 of page 74, and sometimes we do not. And as in the former instance we indicated it by the marks " 15 *b & h*," there being 15 bracketed and hyphenated words in both those subdivisions, so in the following examples we indicate it by the marks " 18 *b & h*," there being 18 bracketed and additional hyphenated words in column 1 of page 74. Where the figures "21 *b*" or "22 *b & h*" occur, they refer to the bracketed words or the bracketed and additional hyphenated words in the same column in which the words are found

I would call attention to the significant words in the narrative that flow out of the modifiers, for instance, 523 284 239, *from*, less 50=189, *gentleman*, less 30 209 21 *b* 188, *a*, less 30 158, *whom*, 505 284 221, *I*, less 50=171, *derived*, less 30 191, *bred*, 505 284=221 21 *b* in column 200, *these*, 523 284 239 21 *b* in column—218, *news*, while 523 283 240, *me*, 50=190, *well*, 30—210, *I*. Here in two root-numbers, alternated with the modifiers 50 and 30, we produce the significant words *I*, *derived*, *these*, *news*, *from*, *a*, *well*, *bred*, *gentleman*, *whom*, *I*. Surely, all this cannot be accidental?

Suppose instead of these root-numbers, 505 and 523, we take any other numbers, say 500 and 450, and apply them in the same way, and in the same order, as in the above sentence, and we will have as a result the following words *came*, *the*, *a*, *name*, *listen*, *you*, *fortunes*, *Monmouth*, *the*, *that*, *after*. Not only do these words make no sense arranged in the same order as in the above coherent sentence, but it is impossible to make sense out of them, arrange them how you will. You might put together *after that Monmouth came*,

but the remaining words will puzzle the greatest ingenuity and then comes the question Who is Monmouth and what has he to do with any story that precedes or follows this? But 503 5 3 etc not only produce a coherent narrative on this page but on all the other pages examined and *the story on one page is a part of the story on all the other pages*

I THE NARRATIVE

593	223	516	516	213	213	200	50
284	283	284	283	284	223	284	83
39	240	3	233	2 9	30	1	2

	W	d	P a g e	d	
			C	l u m	
223—284—223—1—188—20 & 2—168	168		4 2		How
503—84—221—51—170—1 &—169	169		24 2		is
223—284—9—20—189—19 &—1 0	1,0		24 2		this
203—284—2 1—20—171	171		24 2		derived?
2 2—84—240—18 & 2—2 2—20—172	1 2		24 2		Saw
203—283—222—20—192—19—173	1 3		74		you
5 3—283—240 248—240—8+1—2	9		24 2		the
503—84—221—16—204	54		24 2		Earl?
2 3—284—223—7 & (24 1)—23	32		24 2		No
203—284—2 1	2 1		24 2		I
5 3—284—223—18 & 2 (24 1)—221—20—1 1	1 1		74		derived
503—84—2 1—1 &—200	00		24 2		these
523—224—223—21 &—218	218		24 2		news
503—284—221—210—2 248—2—246+1—24	47		24 2		from
2 3—284—223—30—200—21 &—188	188		74 2		a
203—84—240—50—190	190		24 2		well
505—84—2 1—0—191	191		24 2		bred
523—84—223—20—189	189		24 2		gentleman
503—223—222—20—193	193		74 2		of
223—84—223—18 & 2—21—50—171 248—171—					
27+1—78+1—23	93		71 2		good
503—84—2 1—167—24 248—24—104+1—103	193		24		name
5 3—284—223—20—00	200		74 2		whom
503—284—21—18 & 2—203—19 &—184	(184)		24 2		my
523—284—9—18 & 2—21—1 &—220	0		74 2		lord
203—284—2 1—218—3	3		74		the
5 3—284—223 248—30—2+1—10	10		24 2		Earl
216—284—223—21 &—211	211		74 2		sent
213—283—223—20—180—10—161	161		24		to
216—284—223 248—223—16+1—14	17		24		tell
5 3—283—240 248—40—8+1—2+30—39	9		74		your
523—84—223 248—30—2+1—10+30—40	40		74 2		Honor
203—284—221—168—23	53		74 2		the

This 168 is the middle subdivision of column 2 of page 74. It runs from 50 to 218, as is shown in the diagram, on page 580, *etc.* it contains 21 bracketed words and one additional hyphenated word, its modifications will appear further on. From 50 to 218 there are 168 words, from 51 to 218 there are 167

	Word	Page and Column	
505—283=222—21 <i>h</i> =201	201	71 2	news
516—284=232—30=202 218—202=16+1=17	47	71 2	He
513—284=229	229	71 2	is
505—283=222—198=24—4 <i>b</i> + <i>l</i> =20	20	75 1	a
513—284=229—22 <i>b</i> & <i>l</i> =207	207	71 2	servant

The word *servant* had anciently the sense of follower or subordinate. Horatio, although a gentleman, and a scholar with Hamlet at Wittenberg, called himself the servant of Hamlet.

Hamlet Horatio, or do I forget myself?

Horatio The same, my lord, and your poor servant ever

Hamlet Sir, my good friend,

I'll change that name with you

516—284=232—18 <i>b</i> & <i>l</i> =214—21 <i>h</i> =193	193	71 2	of
505—284=221—30=191 193—191=2+1=3	3	75 1	Sir

Here the Cipher, as it begins to exhaust the possibilities of column 2 of page 74, overflows upon the next column through the channel of the subdivisions of 71 2. That is to say, instead of counting 221 down that column, we commence to count at the bottom of the second subdivision. This gives us to the bottom of the column thirty words, which, deducted from the 221, leaves us 191, and this, carried up from the bottom of the first subdivision of the next column, gives us the word *Sir*.

523—283=240—50=190 193—190=3+1=4	4	75 1	John
505—284=221—30=191—30=161	161	75 1	Travers,
505—283=222—198=24	24	75 1	by

The 198 here is one of the modifiers in the second column of page 74; that is to say, from the top of the second subdivision of the column to the top of the column there are 50 words, and from the bottom of the first subdivision to the bottom of the column there are 198 words, and from the top of the second column to the bottom of the column there are 197 words.

516—284=232—18 <i>b</i> & <i>h</i> =214 248—214=34+1=35	35	71 2	the
516—284=232—30=202—7 <i>h</i> =195	195	71 2	name
516—284=233—50=183 248—183=60	66	74 2	of
523—284=239—50=189 193—189=4+1=5	5	75 1	Umfreville.

This 189 is the middle subdivision 168 *plus* the 21 bracketed words contained therein, making together 189

513—283=230—2 <i>h</i> =228	228	71 2	He
513—284=229	229	74 2	is
513—273=230	230	74 2	furnished
516—284=232—30=202—20 <i>b</i> & <i>h</i> =182	182	74 2	with
516—283=233—50=183 248—183=65+1=66+15 <i>b</i> =81	81	74 2	all

	Word	P g and C l m	
516-283-233-0-163-19 b-1~4	174	84 2	the
516-283-233	233	74 2	certainties
516-283- 3 -30-03 248-003-45+1-46	46	74 2	and
516-083- 33-30- 03-00-153 48-153-95+1-96	96	74 2	will
513-084-209-30-199 48-199-49+1-00	50	74 2	answer
516-084- 32-30- 03	02	74 2	for
516- 83-033-30- 03-248-203-43+1-46+2/-48	48	74 2	himself
016-084-233-30-200-197-0 18 b & h-0-0-0			
13+1-14	14	74 1	when

This last count needs a little explanation. In the former instances there was always after counting in all the words in column 1 of page 74 a remainder which was carried over to the next column or through the subdivision in the second column of page 74 overflowed into the first column of page 75. But suppose there is after deducting the modifier no remainder to be thus carried to the next column then we must look for the word in the first column of page 74 by moving up or down that column. And this is what is done in this instance. I might state the matter thus 516-30-486-197-89. Now we are about to carry 89 up the first column of page 74 but there are 18 b & h in that column which added to 84 makes a total in the column of words of all kinds of 30 — now if we deduct 288 from 30 we have 13+1-14=0/ten. We find the same course pursued to obtain the word *of* on the eighth line below

00-080- 0-198-24 193-24-169+1-170	170	75 1	he
505- 84-0 048- 01-0 +1-08+04 b+/=50	00	74 2	comes
500-084- 1 248-2 1-27+1-08	08	74 2	here
5 3-084-030-018- 1 248-21-027+1-208	2 8	74 2	He
513-084- 9-198-31	31	74 2	is
000- 80-200-198-24+4 b+h-20	00	70 1	a
0 3-084-030-218-01	21	74 2	gentleman
016-084-03 -30- 00-18 b+h-164-198-14			
084-14- 00-1+3 h-0 4	204	74 1	of
516-084- 32-00-000-19 00 048-00-240+1-00	244	74 2	good
516-084-030-30- 02-7 h (4 1)-190	190	74 2	name
05- 83- 2-30-190	193	74 2	and
505-084-221-168-03 248-000-190+1-196+1 b-197	74 0		freely
505-084-221-168-03-048-03-190+1-196			
+0 b+h-198	198	74 2	rendered
503-283-040	240	74 2	me
505-083-00- b+/=000	200	64 0	these
5 3-283-040-00 b+/=018	218	74 2	news
505-084-001-167-04-7 h 284-47 248-47-00			
01+1- 02	200	74 2	for
500-084-00 1-18 b & /-203	00	74 2	true
000-083- 00-197-00 193-00-168+1-169	169	75 1	He
500-080-002-190- 0 193+25-018	218	75 1	left

We have just seen that the root number was carried upward from the top of the second subdivision in column of page 74 and thence to the next column. Here we see that the root number is also carried downward from the same point by deducting 197 the number of words from that point to the bottom of the column

	Word	Page and Column	
523-284-239-218=21 193+21=214	214	75 1	the
523-284-239-218=21 193+21=214-2 h=212	212	75 1	Strand
523-284-239-30=209-30=179 193-179=			
14+1=15	15	75 1	after
505-283=222-197=25	25	75 1	me,
505-284=221-18 b & h=203-50=153+193=216	216	75 1	but,
505-284=221-30=191 193-191=2+1=3+b=	(13)	75 1	being

Here we come to an example that is often found in the Cipher, where the count ends in a word in a bracketed sentence. It is difficult to explain in figures the result, the critical reader will have to count for himself up or down the column, as the case may be, and he will ascertain that my count is correct. Where the number of the word is inclosed in brackets, as in the above "(13) 75 1," it signifies that it is not the 13th word by the ordinary count, but the 13th word counting in the words in a bracketed sentence, and that the word itself is in such a sentence.

523-283=240-50=190 193-190=3+1=4+b=	(11)	75 1	better
-------------------------------------	------	------	--------

The accuracy of this count can only be demonstrated by counting from 193, inclusive, upwards, counting in the bracketed words, but not the hyphenated words, and the 190th word will be found to be, by actual count, the word *letter*.

523-284-239-50=189 193-189=4+1=5+b=	(15)	75 1	horsed,
505-283=222	222	71 2	over-rode
505-281-221-22 b & h=199	199	71 2	me
505-284=221-168=53-7 h=46	46	74 2	He
523-284-239-218=21 4=17	17	75 1	came
523-284-239-218=21-3 b=18	18	75 1	spurring
505-284-221-198=23-4 b & h=19	19	75 1	head,
523-284-239-50=189-50=139 193-139=54+			
1=55	55	75 1	and
505-284=221-50=171 193-171=22+1=23	23	75 1	stopped
523-283=240-50=190-30=160	160	75 1	by
505-284-221-219=2 447-2+h=(446)	446	75 1	me
505-284=221-50=171 193-171=22+1=23+3 b=	26	75 1	to
505-284=221-50=171 193-171=22+1=23+			
3 b & 1 h exc=27	27	75 1	breathe

Here we count in the bracketed words and the additional hyphenated words not included in bracket sentences. This is indicated by the sign "*b & h exc*," meaning, count in the bracket words and the hyphenated words exclusive of those in brackets. The expression "came spurring head" means came spurring with headlong speed. It was the customary expression of the day and is found in the text.

505-283=222-50=172 193-172=21+1=22+			
6 b & h=28	28	75 1	his
523-284-239-30=209-30=179	179	75 1	horse
516-283=233-50=183	183	75 1	Upon
516-283=233-50=183+193=376	376	75 1	my
513-283=230-30=200-15 b & h=185	185	75 1	life
513-283=230-50=180	180	75 1	he
523-283=240-30=210	210	75 1	looks

	Word	Page and Column	
50— ⁹ 83— ² 2—30=192	19	70 1	more
5 ⁹ 3—8— ⁴ 0—30= ⁹ 10—10 <i>b</i> + 2 / <i>cxc</i> = 198	198	70 1	like
0— ⁹ 83— ² 2—50=17	1,2	70 1	some
00— ⁹ 84=221—18 <i>b</i> & <i>h</i> — ⁹ 03—30=173	170	75 1	hiding
5 ⁹ 3— ⁹ 84—39—219= 0 193—20=1,3+1=174	174	75 1	fellow
516— ⁹ 84= ⁹ —0=182—14 <i>b</i> & / = 168	168	70 1	who
0 3—28—240—50=190—14 <i>b</i> & <i>h</i> —176	176	75 1	had
50—84=2 1— ⁹ 0=191—14 <i>b</i> & / = 1	177	75 1	stolen
516—28 = 33—0= ⁹ 03	203	70 1	the
0— ⁹ 84= 39—0= 189 —10 <i>b</i> =179	179	75 1	horse
5 ⁹ 3— ⁹ 84= ⁹ 40—0=190 —10 <i>b</i> =180	180	70 1	he
00— ⁹ 84=2,1—0=191 —10 <i>b</i> =181	181	70 1	rode-on
516—83= ⁹ 33—30= ⁹ 0—0=1 —10 <i>b</i> =163	160	75 1	than
5 ⁹ 3— ⁹ 83= 40—0= ⁹ 10 —10 <i>b</i> = ⁹ 00	200	70 1	a
50—83= ⁹ —198=24 —3 <i>b</i> = ⁹ 1	21	70 1	gentleman
5 ⁹ 3—83= ⁹ 39—0= 09—20=1,9—10 <i>b</i> =169	169	70 1	he

Observe here how a whole series of words has in each case the mark 10*b* showing that the brackets have been counted in in every instance while above it is a group of words marked 14 *b* & *h* where both the bracketed words and the additional hyphenated words have in each case been counted in The 10 *b* is only varied in the first series once where it becomes 3 *b* because there are but three bracketed words before the Cipher word is reached while in the other cases there are 10

516—284= 32—0= ⁹ 0 447—202=240+1= 46	246	75 1	doth
5 ⁹ 3— ⁹ 84= ⁹ 39—50=189	189	75 1	look
5 3— ⁹ 84= ⁹ 39—30= 09	209	75 1	so
518— ⁹ 84= ⁹ 9—0=1 9 447—1,9 = 68+1= 69+8 <i>b</i>	277	70 1	dull
516— ⁹ 8 = ⁹ 33—30= 03—0=173 447—17= ⁹ 14+1=2	210	70 1	spiritless

I would here call attention to another curious fact We see in the above that 1 3 counting down the column is *hiding* (or skulking—hiding) while up the column it is *spiritless* —the 75th word —and if we count in the bracket words it is *woe* *b* *one* While we will find hereafter that when we take 5 3 and count from the top of the second column of page 74 downwards 48 words we have 275 words left and the 75th word is the same word *spiritless* and if we go up the column it is the same word *hiding* This is another of the many proofs like *found-out* that the words are many times cunningly adjusted to do double duty

13— ⁹ 83= 0—0= ⁹ 00—0=1 0 193+1 0=36	063	70 1	and
516— ⁹ 3= ⁹ 3—20= 03—0=1 3 447—1= ⁹ 4+1			
— ⁹ 0+8 <i>b</i> = ⁹ 83	283	70 1	woe begone
5 3— ⁹ 4= ⁹ 9—30= ⁹ 09—0=1 9—1 <i>h</i> =178	178	70 1	The
513—84= 9—0=179	179	70 1	horse
5 3— ⁹ 83= 40—30= ⁹ 10—0=180	190	70 1	he
0 ⁹ 3—284= ⁹ 39—0= ⁹ 09—0=1 9	1 9	70 1	rode
0 3— ⁹ 84= ⁹ 39—0=189—0=139	139	0 1	upon
0 3— ⁹ 4= 39—0=189—0=1 9 193—1,9= ⁹ 1			
+1= ⁹ 0+6 <i>b</i> & <i>h</i> =61	61	0 1	was

	Word	Page and Column	
523—284—239—30—209—30=179 193—179=14+ 1=15+8 <i>b</i> =(23)	(23)	75 1	sore-spent
523—284—239—50=189—50 (74 2)=139 193—139= 54+1=55	55	75 1	and
523—283—240—30—210—30=180 193—180=13+ 1=14+8 <i>b</i> =(22)	(22)	75 1	almost
523—284—239—30=209—50=159 447—159=288+ 1=289+8 <i>b</i> =297	297	75 1	half
523—283—240—50=190 193+190=383	383	75 1	dead
513—284—229—50=179—30=149 193—149= 44+1=45	45	75 1	from
516—283—233—50=183 193—183=10+1=11+7 <i>b</i> = 18	18	75 1	spurring
523—283—240—50=190—50=140—10 <i>b</i> =130	130	75 1	My
523—284—239—30=209 194+209=403	403	75 1	instinct
513—284—229—218=11 193+11=201 2 <i>h</i> =202	202	75 1	tells
513—283—230—198=32—22=10 447—10=437+1=438	438	75 1	me
516—284—232—50=182—10 <i>b</i> =172	172	75 1	some
516—283—233—30=203 193+203=396	396	75 1	thing
523—284—239—50=189 193+189=382	382	75 1	is
513—283—230—198=32—22 <i>b</i> =10 447—10=437+ 1=438+2 <i>b</i> =440	440	75 1	wrong

Here the "22 *b*" represents the 22 bracketed words in the 198, that is, from the end of the first subdivision of column 2 of page 74 to the bottom of the column there are 22 words in brackets

513—283—230—30=200—30=170	170	75 1	He
513—283—230—198=32	32	75 1	asked
513—283—230—218=12 447—12=435+1=436+ 2 <i>b</i> =438	438	75 1	me
513—283—230—30=200—30=170—14 <i>b</i> & <i>h</i> =156+ 1=157	157	75 1	the
523—284—239—198—41—7 <i>b</i> =34	34	75 1	way
523—283—240—50=190	190	75 1	here,
513—283—230—218=12	12	75 1	and
505—283—222—198=24 447—24=423+1=424	424	75 1	I

Here we begin to call into requisition the modifiers in the first column of page 73, heretofore, the modifiers we have used have been altogether those in the second column of page 74, hereafter, in this part of the story, we will find those of the first column of page 73 coming more and more into use, until all the words grow out of 505, 523, 516 and 513, less 284, modified by the modifying numbers in column 1 of page 73, to-wit, 28, 62, 90, 142 and 79

The reader is asked to observe that every one of the last seventy-five words is found in the first column of page 75, while the preceding part of the story was all found in the second column of page 74, and the reader can see for himself that this part of the story follows the other in natural historical order

523—284—239—198—41—9 <i>b</i> & <i>h</i> =32	32	75 1	asked
516—283—233—50=183—28=155 193—155=38+1= 39	39	75 1	him
513—283—230—30=200 193+200=393—8 <i>b</i> =385	385	75 1	what
513—283—230—50=180	180	75 1	he
523—284—239—50=189 447—189=258+1=259	259	75 1	is

	W d	Page and Column	
513-284=99-218=11 44-11-436+1=437	437	75 1	doing
513-93=90-30=900-10 b=190	190	5 1	here
516-284= 32-50=182 193-182=11+1=12	12	5 1	and
505-93= 30-0=192 193+19=95	95	75 1	what
513-93= 30-0=180 19+180=3 3	33	75 1	are
516- 83=93-50=180-90=93 193-93=100+1=101	101	75 1	the
513-94= 9-218=11	11	75 1	tidings
5 3-94= 39-198=41 44-41=406+1=407	407	75 1	from
503-93=940-90=190-90=100 447-100=347+			
1=48	48	75 1	the
500-98=9 9-50=179 447-1 9=270+1=9 6+			
10 b & / =986	86	75 1	Curtain?

The Curtain Play house was probably the meeting place of Harry Percy Umfreville and the other young men To Percy it must have been a regular resort for it is probable he was the intermediary between Bacon and Shakspeare

505- 84=9 1-50=1 1-90=81-50=1	31	5 1	He
516-94=932-30=902-90=15 193-15=41+			
1=4 +6 b & h=48	48	75 1	told
516- 84=932-30=90 190-20=6+1=7	7	75 1	me

This needs a little explanation it is difficult to state it in figures in the same way as the other examples We have 9 to carry up the first subdivision of 75 1 but there are only 193 words in that subdivision which would leave a remainder of 9 but suppose we add in the b & / words we then have in the subdivision not 193 but 193+15=208 now if we deduct 9 from 208 we have 208-9=6+1=7 75 1 as above

5 3-94=9 9-50=189-6=1	197	75 1	that
505-98= 2-0=172-90=8 0-52 193+			
9=45=243	943	75 1	our
500-94=2 1-50=171-90=81-90=1 193+51=44	44	75 1	party
513-94= 9-90=1 9-50=1 9-10 b=119	119	5 1	had
516-94= 3-50=182-62=1 0	190	75 1	met
505-94= 91-0=171-90=191	1 1	75 1	ill
500-93=99-90=1 9-90=193	1 9	75 1	luck
505- 80=92-50=1 2-90=1 2 193-19=71+1=2	2	75 1	and
500-94=9 1-90=1,1-1 h=1 0	1 0	75 1	he
513-94=9 9-50=1,9-50=129 193-1 9=64+			
1=60+1 h=66	66	75 1	gave
500- 83=9 9-50=1,2 193-1,9=91+1=+			
3 h=9	29	75 1	me
503-93= 40-0=10-19=12 193+1=0,9/ 903	903	5 1	the
516- 83=93-90=903-10 b=193	193	75 1	news

We return now to the second column of page 74 and we learn what the news was that Percy received from Umfreville And here we have a testimony to the reality of the Cipher which should satisfy the most incredulous

The reader will remember that I gave on page 580 *ante* a diagram of what I called *The Heart of the Mystery* in which I showed that this part of the Cipher originated out of certain root numbers 505 406 513 516 5 3 modified first by the

fragments of the scene in the second column of page 71, and, afterward, by the fragments in the first column of page 73. And up to this point in the Cipher story all the modifications (with two or three exceptions at the end of the narrative) grow out of those modifiers which are found in the second column of page 74, to-wit, 50, 30, 218, 198, etc. Now we come to the modifiers in the first column of page 73, to-wit, 27 or 28, 62 or 63, 89 or 90, 78 or 79, 141 or 142, etc. If what I have given was the result of accident, the probabilities are that the application of these modifiers would bring out words that could not be fitted at all into the story produced by the modifiers on page 74, and that would have no relation whatever to the news brought by Umfreville.

And here I would ask the incredulous to write down a sentence of their own construction upon any subject, however simple, so that it contains a dozen or more words, and then try to find those words in any column of the Shakespeare Plays. The chances are nine out of ten they will not succeed. Take these last eleven words, which, without premeditation, I have just written down *the chances are nine out of ten they will not succeed*, turn to the first column of page 75 and try to find them. There is no *chances* in the column, it occurs but twice in the whole play, and the nearest instance is on page 85 of the Folio, twenty columns distant. There is no *nine* in the column, it occurs but once in the whole play, on page 84 of the Folio, eighteen columns away. Even the simple little word *they* cannot be found in that column. Neither can *ten*, it appears on page 76, two columns distant. The word *succeed* is not found in the entire play. The nearest approach to it is *succeeds*, on page 97 of the Folio, forty-four columns distant. If the reader will experiment with any other sentence he will be satisfied of the truth of my statement. You may sometimes examine a whole column and not find in it such a common word as *it* or *or* or *were*. In fact, there are 114,000 words in the English language, and the chances, therefore, of finding the precise words you need for any given sentence, upon a single page of any work, are very slight indeed, for the page can at most contain but a few hundred words out of that vast total, and, if we reduce the vocabulary from 114,000 to 14,000, the same difficulty will to a large extent still present itself. Therefore, even though it may be claimed that I have not reduced the Cipher story to that perfect symmetry which greater labor might secure, I think it will be conceded by every intelligent mind that the results I have shown could not have come about by accident, but that there is a Cipher in the Plays.

To resume. We saw by the Cipher words given in the last chapter that the Queen was furious and had sent out soldiers to arrest somebody, and that the play-actors had taken fright and run away, and we will see hereafter that the Queen had beaten some one savagely and nearly killed him. Now, we have just learned how the news was brought to Bacon, how Harry Percy (for I will show hereafter that it was Harry Percy) had been over-ridden by a messenger from the Earl (of Essex) who had told him the news. Now, if there was no Cipher in this text, the next series of modifications, to-wit, those of the first column of page 73, would not bring out any words holding any coherence with this narrative, but a haphazard lot of stuff having no more to do with it than the man in the moon. But what are the facts?

Let us, for the purpose of making the explanation clearer, confine ourselves to 505 and 523. Now, I showed that if we commenced at the beginning of column 1 of page 74—that is, if we deducted 284 down the column, and 283 up the column—we would have as a result certain root-numbers, thus

$$505-281=224$$

$$505-283=222$$

$$523-284=239$$

$$523-283=240$$

Alma Mater Academiæ
Cantabrigiensi

Quia vestre solus sum et Alumnus voluptatibus
meis erit Partum me nup̄r editum vobis in
gremium dare Aliter enim velut pro exposito
cum haberem Nec vos moueat, quod via
nova sit Necesse est enim talia per Actus
et Soculorum sicutus cucurrit Antiquis tamē
suis constat honos Ingenij seruare Nam fides
Verbo Dei et Experientie tantum debetur
Scientias autem, ad Experientiam retrahere
non comeditur At easdem ab experientia
de integro Excitare, operosum certe, sed Peruum,
Deus vobis et studiis vestris faueat

Vester Amantissimus
Franciscus Verulamius

Apud Acad̄m̄ et horacius
32 oct 1620

And I showed that if we modified the numbers so obtained by 30 and 0 the modifiers in the second column of page 4 we would have these results

$21-10-11$	$99-10-19$
$99-10-17$	$910-10-190$
$21-10-191$	$99-10-99$
$21-99-11$	$10-10-10$

And I showed that the root number produced alternately counts and not counting the brackets and a final hyphenate word in the sentence I have given — *Eden's throne is forever high, let the way be a road* — *Eden's man is my friend, let the way be a road*.

Now let us take the same root number and deduct from them the modifier in the first column of page 3 and see what it now was that Unfresile brought from Fex.

We have 100 — 99 = 1. Let us deduct it now below the first word of the last subdivision of column 1 page 3 to wit: from — 144. The 144th word in the second column of page 4 contains the one hyphenate word is *Field* the 144th word printed in the folio was a capital F. Now Richard Field son of Henry Field of Striford was a prisoner in London. In 1593 he printed *Snake-bait* near *Leaden Hall* and the work was published and sold Halwell Philpotts tells us at the White Greyhound & Pauls Churchyard by his friend John Harrington's press. In 1594 Field printed the *As a Refutation*.

How he came into this business is not clear. One *Field* here and so often referred to in the City or narrative may have been Nathan Field the player who was one of the principal actors of the city. It is true that Collier thinks Nathan Field was the son of the Puritan preacher John Field and if so he would have been too young in 1590 or 1593 for the part spoken of. But Collier may have made a mistake. Nathan Field was more likely a Striford man.

Now let us take the root number 1 deduct 4 and we have 33. Let us deduct from this another of the modifiers in the first column of page 3 to wit: 99 being the number of words above the first word of the third subdivision and there remain 34. Now let us go on to the second column of page 4 again counting in the one additional hyphenate word and we find that the 149th word becomes the 14th word — *is*. Now take again the same root number 33 modify it by deducting one of the numbers of the second column of page 4 (for thus the modifiers of pages 3 and 4 interlock with each other) to wit: 0 we have left 32 now again deduct the modifier 91 which we have seen produced the word *Field* and we have left 91 we carry 91 up the second column of page 4 and we reach the word *a* the 155th word. We return again to the root number 39 which produced the word *is* and again deduct the same modifier 90 and we have 39 — 90 = 149 and the 149th word in the second column of page 74 is *prisoner*. Here we have *Field is a prisoner* thus expressed

	Word	15 th and	
$70-297-0$	147	94.2	Field
$73-984-919-90-14-1$	118	4.0	is
$500-983-0-10-1-0-8-91-918-91-114-1-10$	1	94.0	a
$53-984-9-90-149$	140	12	prisoner

But let us go on with the story. The 8 used hereafter is the number from

On the Fifth of May 1577

the top of the column 1 of page 73 to the top word of the second subdivision, inclusive, the "17 *b* & *h*" means that in carrying the number up the column we count in the bracketed and additional hyphenated words in the column, in the space passed over

	Word	Page and Column	
505—283—222—78=144	144	74 2	and
523—284—239—50=189—28=161 248—161=87+			
1=88+17 <i>b</i> & <i>h</i> =105	105	74 2	is
505—283—222—78=144 248—144=104+1=			
105+2 <i>h</i> =107	107	74 2	wounded
523—284—239—78=161	161	74 2	to
505—283—222—79=143 143—30=113	113	74 2	the
523—284—239—50=189—79=110	110	74 2	death,
505—284—221—30=191—90=101—7 <i>b</i> =94	94	74 2	and
523—284—239—188 (167+21 <i>b</i>)=51—27 (73 1)=24	24	74 2	Bardolfe
505—284—221—30=191—79 (73 1)=112—7 <i>b</i> =105	105	74 2	is
523—283—240—18 <i>b</i> & <i>h</i> =222—62 (73 1)=160	160	74 2	now
505—283—222—79=143 248—143=105+1=106	106	74 2	almost
523—284—239—50=189—90=99	99	74 2	as
505—283—222—50=172—79=93	93	74 2	good
523—283—240—90=150 248—150=98+1=99	99	74 2	as
505—283—222—79=143—50=93+193=286—7 <i>b</i> & <i>h</i> =	279	75 1	dead,
523—284—239—50=189—62=127 248+127=121+			
1=128	122	74 2	slain;
523—283—240—50=190—62=128	128	74 2	killed
505—284—221—30=191—63=128 248—128=120+			
1=121+2 <i>h</i> =123	123	71 2	out-right
505—284—221—30=191—62=129	129	74 2	by
523—284—239—50=189—79=110—7 <i>b</i> =103	103	74 2	the
505—284—221—90=131	131	74 2	hand
523—284—239—90=149 248—149=99+1=100+			
15 <i>b</i> =	115	74 2	of
505—284—221—79=142	142	74 2	the
523—167=356—90=266—15 <i>b</i> & <i>h</i> =251	251	74 1	old
505—283—222—79=143—50=93—7 <i>b</i> =86	86	75 1	jade

"Bardolfe" was probably a nickname for Dr Hayward,—we will see him described hereafter as anything but a gentleman in appearance I have shown, on page 30, *ante*, that the country so swarmed, at that time, with graduates of the universities of Oxford and Cambridge, who made their living as beggars, that Parliament had to interfere to abate the nuisance

Here we have the excited Percy telling the news It will be observed that through twenty-nine instances the root-numbers 505 and 523 alternate without a break, and it will also be observed that through thirteen instances the numbers 505—283=222 alternate regularly with 523—284=239, and that every word of this connected story grows out of these root-numbers, modified by the modifiers 30 and 50, belonging to the second column of page 74, or 90 and 89, or 28, or 79 and 78, or 62 and 63, the modifiers found in the first column of page 73 Can any one believe that order can thus come out of a chaos of words by a coherent rule if there is no Cipher here? If I had the time to do more accurate work, all the above passages could be reduced to perfect symmetry, as could every word of the Cipher narrative

page 74, there is nothing left to carry over to the next column forward, and the result is we must find the Cipher word in the first column of page 74, where the count gives out, instead of in the second. This is just what occurs in the case of the word *old*. Let me give a parallel instance — let us take the word *as*, strictly speaking, we find it in this way

523—50 (74 2)=473—90 (73 1)=383—284 (74 1)=99 99 74 2 as

Let us put the word *old* through the same formula, and we have it thus expressed

523—167 (74 2)=356—90 (73 1)=266 (74 1)—15 *b & h*—251 71 1 old

I MORE OF THE CIPHER STORY

But this is not all of the Cipher story that is found in this second column of page 75, but as it begins to run, as I have shown, from the first column of page 73, so the root-numbers produced therefrom commence to apply themselves to other columns besides the second of page 74, for it follows of course that the Cipher cannot always cling to that column, or it would soon be exhausted, you cannot insert a story of 2,000 words in a column of 248 words. Hence we will find the Cipher beginning to radiate, right and left, from column 1 of page 73, to the next column forward and the next column backward, and even through the fragments of these columns it will be found to overflow into the next columns, just as we found it overflowing through the fragments of column 2 of page 74 into column 1 of page 75. Thus the reader will perceive that there is order even in apparent disorder, and that a symmetrical theory runs all through the Cipher work.

Here we have, following the preceding statement, and in the same order, the words being alternately derived from 505 and 523, modified by the modifiers in the last column of page 74, and the first column of page 73, the following statement. And the identification of the writer of the internal narrative with Francis Bacon is here established. It will be seen that it is "your cousin" that is in authority and that sends out the *posts*, or mounted men who ride post, to bring Bacon into court to answer the charges which assail his good name, and we know that Bacon's uncle, Burleigh, and his cousin, Robert Cecil, really controlled England at that time. And we will see hereafter that this "cousin" of the Cipher story is this same *Cecil*—represented in the Cipher as "*Sees-ill*," or "*Seas-ill*," or even "*Says-ill*," for the name had in that day the broad sound of the *e*, even as the peasant of Ireland still calls the *sea* the *say*. And this is one of the proofs of the reality of my work: the teller of the story does not say, in a formal manner "*I, Francis Bacon, wrote the Shakespeare Plays*," but we stumble upon the middle of a long narrative, in which, possibly, the authorship of the Plays was but a minor consideration.

I would also add that the *Fortune* and the *Curtain* were the two leading play-houses of that day, at which most of the Shakespeare Plays were first produced, and it will be seen how completely this statement that they were in the hands of the soldiers accords with the order of the Council stated on page 628, *ante*, in which the Queen directed all the theaters to be dismantled, because the actors had brought matters of state on the stage.

	Word	Page and Column	
523—283=240—142=98 248—98=150+1=151	151	74 2	Your
505—284—221—30=191—27=164	164	73 2	cousin
523—284=239—50=189 248—189=59+1=60+15 <i>b</i> =75	75	74 2	hath

	Word	Page and Column	
503-83-002-78-144	144	132	even
503-83-010-8-1-1-011	211	142	sent
503-84-001-00-131-8b & h-103	103	742	out
53-30-493-018-00-90-18-12b & /-103	103	141	his
503-30-47-018-007	07	141	posts
53-84-039-8-161	161	142	to
503-84-021-30-191-07-164 248-164-84			
+1-83+0h-87	87	740	bring
53-84-039-6-1	177	142	you
503-84-21-30-191-9-11	112	142	in
505-84-001-9-14	140	142	The
503-83-040-00-100 248-10-08+1-09+10b-114	114	742	Fortune
503-84-01-00-131-7b-124	124	742	and
503-83-240-30-010-9-131-1h-130	130	140	the
503-84-021-78-143-50-03 193+03-86	286	01	Curtain
503-83-240-02-18 248-18-70+1-01	71	142	are
505-84-01-89-102-7b-10	100	142	both
53-284-39-9-160	160	142	now
505-84-01-2-194 048-194-54+1-00+b-07	07	140	full
503-84-239-00-149 248-149-09+1-100+b-115	115	142	of
505-84-01 70-00-9-1-08	08	01	his
53-00-493-219-04-00-184-10b-14	14	41	troops

But even this does not exhaust the possibilities of this little column of 148 words in the hands of the magical cryptographer. I stated that 503 and 53 alternated with each other and that 516 and 513 ran in couples. Much that I have worked out came from 53 and 503; let us now turn to the other numbers. And here we have a typical sentence

516-284-03-00-000 248-002-46+1-4 +0b-69	69	142	The
513-84-09-00-19 248-19-69+1-	0	740	times
516-84-23-30-0 248-0-46+1-47+			
	24b & /-01	742	are
513-84-09-00-19 248-19-69+1-00+2/-7	7	742	wild

Observe the perfect symmetry of this sentence. Take it in columns — the figures of the first column are 516—513—516—513 those of the second column are 84—284—84—84 those of the third column are 32—9—3—29 those of the fourth column are 30—50—30—50 those of the fifth column are 0—179—0—179 those of the sixth column 48—48—48—48 those of the seventh column 0—179—0—179 and they produce in regular order the 69th 70th 71st and 72d words to wit *the times are wild*. And every one of these words is obtained by going up the same column. And even in the application of the bracket and hyphenated words the reader will perceive as he goes on a regular system and sequence.

And here I would call the attention of the reader to the fact that this expression *the times are wild* was used in that age where we to day would say the times are disturbed or dangerous. We see the expression in this very column.

What news Lord Bardolfe?
The times are wild

One such Cipher sentence as the above is by itself enough to demonstrate the existence of a Cipher in the Shakespeare Plays And I think the reader will be ready to take it for granted that any imperfections which may exist in other sentences are due to my imperfect work, and not to the Cipher itself

But this sentence does not stand alone —the proofs are cumulative He will find flowing right out of the same roots, varied only by the fact that the ground gone over becomes exhausted, and the Cipher numbers have therefore to apply themselves in contiguous columns, a continuous story And here I would say that the Earl of Shrewsbury herein referred to was one of the Cecil or anti-Essex party He was one of the Commissioners to try Essex on the preliminary charges preferred against him, and afterwards sat as one of the jury of peers who tried him for his life ¹ He was an acquaintance of Bacon, for we find him on the 15th of October, 1601, writing the Earl a letter, asking "to borrow a horse and armor for a public show" of some kind, probably "the joint mask of the four Inns of Court" ² He was one of the Cecil courtiers, and very likely to have been sent out by Cecil for the purpose indicated

		Word	Page and Column	
516—284—232—18 <i>b</i> & <i>h</i> —214	248—214—34+1=35	35	74 2	The
513—284—229—50=	179 248—179=69+1=70+			
	15 <i>b</i> =85		74 2	Earl
516—283=233—50=	183 248—183=65+1=66	66	74 2	of
513—284—229—50=179		179	74 2	Shrewsbury
513—284—229		229	74 2	is
513—283=230—50=	180—20 <i>b</i> & <i>h</i> =160	160	74 2	now
516—284—232—21 <i>b</i> =211		211	84 2	sent
513—283=230—50=	180—50=130—7 <i>b</i> =123	123	74 2	out
=233—18 <i>b</i> & <i>h</i> =215		215	74 2	to
513—284—229—50=179	248—179=69+1=70+			
	17 <i>b</i> & <i>h</i> =	87	74 2	bring
513—50—483—217=266		266	74 1	them
516—283=233—50=	183 248—183=65+1=66			
	+15 <i>b</i> =81		74 2	all
516—284=232—50=182	248—182=66+1=67+15 <i>b</i> =	82	74 2	before
513—284—229—18 <i>b</i> & <i>h</i> =211—30=181	248—181=			
67+1=68+15 <i>b</i> =83		83	74 2	him
516—283=233—30=203	248—203—45+1=46	46	74 2	and
513—284—229—50=179—50=129		129	74 2	by
516—284—232—50=182	248—182=66+1=67	67	74 2	some
513—284=229—18 <i>b</i> & <i>h</i> =211—30=181	248—181=			
67+1=68		68	74 2	stratagem
516—284=232—217=15	447—15=432+1=433	433	75 1	make
513—50—463—197=266		226	74 1	them
516—284=232—217=15		15	74 2	say
513—218=295—10 <i>b</i> =285—284=1		1	74 2	who
516—284—232—2 <i>h</i> =230		230	74 2	furnished
513—283=230—30=200		200	74 2	these
516—284=232—18=214	248—214—34+1=35+2 <i>h</i> =	37	74 2	plays

But this is not all the story originating from the first column of page 74, and

¹Spedding *Life and Works*, vol 2, pp 173 and 283

²Ibid, p 370

found in the second column of page 74 and the first column of page 75. For instance in the first column of page 75 we have the conversation between Percy and Umfreville and a description of how Percy struck the rowell of his spur against the paining sides of his horse and rode ahead to St Albans to tell the news. And in the second column of page 74 we have the directions from Bacon to the servant who keeps the gate to take Umfreville into the orchard where Bacon followed him and had a secret conversation with him in which he tells him all the news which is related in the following chapters. To work out all this fully would take more space and time than I can afford but if the reader will employ the root numbers I have given above and modify them as I have shown in the above examples he will be able to elaborate this part of the Cipher story for himself.

I am aware that Collier¹ claims that the Fortune play house was built originally in 1599-1600 by Philip Henslow and Edward Allen while I suppose the narrative to refer to 1597 but this in all probability was a re building or enlargement for Maitland called the Fortune the oldest theater in London and Sir John Chamberlain spoke of it as the first play house in this town. It would be very natural on such re building or enlargement to use the old name which already had a trade value and we know that the *Fortune* play house was burned down in 1611 and re-erected with the same name and if this was done in 1611 it may also have been done in 1599-1600.

CHAPTER V

CECIL TELLS THE STORY OF MARLOWE

Let them tell thee tales
Of woeful ages long ago betid

Richard II, i, i

UMFREVILLE tells Bacon what Cecil told the Queen. Cecil is trying to show that Shakspeare did not write the Plays, and incidentally he tells the story of Marlowe. The words *more-low* doubtless give the broad pronunciation which attached to the name Marlowe in that age, and for the better hiding of the Cipher it was necessary to use words having the same sound, but a different spelling.

The facts stated in the Cipher narrative accord substantially with what we know of the biography of Marlowe.

The dagger of Francis Archer averted one trouble which was hanging ominously over his victim's head. A very few days before the poet's death a "note" of his "damnable opinions and judgment of religion and God's work had been laid before Elizabeth's council, with a view to the institution of proceedings against him" ¹

And, singularly enough, when we turn to the original paper now in the British Museum (MS Harl 6853, folio 320), in which the informer, Richard Bame, made those charges against Marlowe, after giving many of the poet's irreligious and anti-Christian utterances, the document concludes with the following

He sayeth, moreover, that he hath coated [quoted] a number of *contrarieties out of the Scriptures*, which he hath geeven to *some great men, who in convenient tyme shal be named*. When these things shall be called in question, the witnesses shall be produced ²

It would almost seem as if there was a knot of young men, among whom was Bacon, of an irreligious turn of mind, and

¹ *The Works of Marlowe* Chatto & Windus p. 20

² *Ibid*, note B, page 370

Marlowe had inconsiderately repeated in public some of the current expressions which he had heard among them and the "contraries out of the Scriptures" might have been the very *Characters of a Believing Christian in Paradoxes* which Bacon may have read over to his Bohemian associates. And we can here see that whoever had this note of the informer's statements laid before the council, knew that there were some great men connected, in some way with Marlowe whom it was probably desirable to get at. And all this strikingly confirms the Cipher story.

And here I would note that heretofore the Cipher has advanced from one column to the next but as we now reach the beginning of the second scene it not only flows forward to the next column but it moves backward and forward from the end of the same scene second, and also from the beginning and end of the preceding scene called the *Induction*. And it will be observed that having in this way more points of departure the root numbers do not alternate as in the simpler instances already given but a great deal more of the story flows out of one number.

And I would further note that heretofore the outside play bore some resemblance to the internal story because the Cipher words were all packed in a small compass but here we come to a part of the work where the Cipher narrative being more widely scattered has no resemblance to the tale told in the play and yet out of the same root numbers is eliminated a narrative as coherent and rhetorical as that already given.

It will be observed that the following sentence alternates regularly between 523 and 505 and that in each instance the starting point is from the top of the third subdivision of column 2 of page 74. From and including the word *my* at the beginning of the sentence "My Lord I over rode him on the way" to the top of the column there are 19 words. And the reader will perceive that each word starts from this point so that we have in this long sentence of twenty words 523 alternated with 505 in each case 219 being deducted and each word is either the 304th word or the 86th word. But in the space comprising those 219 words there are twenty one bracket words. These constitute the 16 which the reader will see, are deducted from both 304 and 86. The 15

b & *h* refers, as shown previously, to the 15 bracketed and hyphenated words comprised in the upper or lower subdivisions of column 1 of page 75, the count moving through these to reach the next column

	Word	Page and Column	
523—219=301 254=50 248—50=198+1=199+1 <i>b</i> =200		74 2	These
505—219=286—50=236 248—236=12+1=13+			
24 <i>b</i> & <i>h</i> =37	37	74 2	plays
523—219=301 218=86 447—86=361+1=362+3 <i>b</i> =365		75 1	are
505—219=286—50=236	236	75 1	put
523—219=301 21 <i>b</i> =283 283—193=90 284—			
90=194+1=195+6 <i>h</i> =201	201	74 1	abroad
505—219=286—21 <i>b</i> =265 447—265=182+1=			
183+4 <i>h</i> =187	187	75 1	at
523—219=301 21 <i>b</i> =283 283—193=90 284—			
90=194+1=195	195	74 1	first
505—219=286—21 <i>b</i> =265 447—265=182+1=183	183	75 1	upon
523—219=301 50=254	254	75 1	the
505—219=286—254=32—15 <i>b</i> & <i>h</i> =17 508—17=			
491+1=492+1 <i>h</i> =493	493	75 1	stage

This sentence is perfectly symmetrical Observe the arrangement of the lines
(1) 523—505—523—505—523—505—523—505—523—505, (2) 219—219—219—219—
219—219—219—219—219—219, (3) 304—286—304—286—304—286—304—286—
304—286

505—219=286—30=256	256	75 1	in
523—219=301 21 <i>b</i> =283—218=65	65	74 1	the
505—197=308—254=54 248—54=194+1=195	195	74 2	name
523—219=301 22 <i>b</i> & <i>h</i> =282 447—282=165+1=	166	75 1	of
505—219=286—30=256 447—256=191+1=192	192	75 1	More
523—219=301 21 <i>b</i> =283 283—218=65 284 65=			} low,
219+1=220+6 <i>h</i> =226	226	74 1	
505—219=286—254=32—15 <i>b</i> & <i>h</i> =17 508—17			
491+1=492	492	75 2	a
523—219=301 21 <i>b</i> =283	283	75 1	woe-begone,
505—219=286—193=93	93	75 2	sullen
523—219=301 30=274 447—274=173+1=174	174	75 1	fellow

Here the Cipher numbers change from 523 and 505 to 516 and 513

516—167=349—30=319—254—65	65	75 2	He
516—167=349—30=319	319	76 1	had
516—167=349—21 <i>b</i> =328 498—328=170+1=171	171	76 1	engaged
513—167=346—30=316—193=123—15=108 448—			
108=340+1=341	341	76 1	in
513—167=346—254=92	92	75 2	a
513—167=346—254—92—15 <i>b</i> & <i>h</i> =77 448—77=			
371+1=372	372	76 1	quarrel
513—167=346—254=92 448—92=356+1=357	357	76 1	with

	Word	Pg and Column	
13-167-346-1 / 34-0-315 498-15-183+			
1-184+8 / 19	192	" 1	one
13-167-346-22 b & h-04-30-094-0 (6 1)=			
244-4 / 040	040	" 6 1	Arch }
16-16-349-50-099 448-99-149+1-1,0	1 0	" 6 1	or }
513-167-346-4-9	9	" , 2	a
16-16-349-0 b & / 07-084-43 248-43-00			
+1-206+1 / 00	00	" 4 2	servant
16-167-349-0-299-49 (6 1)-0 0	2 0	" 6 2	about
516-16-349-2 b & / 3-7-0-097-0-047-			
193-4-1-39	39	" , 2	a
13-167-346-04-92-1 b & / 7 08-0-			
431+1-43-1 h-433	433	" , 2	wanton
13-167-346-04-9 447-9-300+1-306+			
3 b-3 9	300	" , 1	ending
516-167-349-49 (6 1)-00 008-00-008+1-	209	" , 2	in
516-167-349-00 b & / 3-	307	" 1	a
516-167-349-30-310-197 (4)-1 0 084-			
100-10-1-16	163	" 4 1	bloody
10-167-346-1 / 34-0-310-10 b & / 00	00	" 6 2	hand
16-16-349-0 b & / 3 498-3-171+1-	1	" 6 1	to
16-167-349-0-099 603-99-304+1-00	90	" 6 2	hand
513-16-346-02 b & / 34-0-94	094	" 6 1	fight
516-167-349-49 (6 1)-00 603-300-003+1-	04	" 6 2	in
16-167-349-22 b & h-3 0-01-73 508-03-			
430+1-436+1 h-437	437	" 2	which
516-167-349-0 b & / 3 50-2 7-7 b & / -	2 0	" 6 2	he
16-167-349 448-349-99+1-100+11 b-111	111	" 6 1	was
516-167-349-30-310-49 (6 1)-0 0	2 0	" , 2	slain
13-16-346-00 b & / 34-018-06 084-6-			
208+1-009+6 h-010	21	" 4 1	The
516-16-346-30-310 44-319-1 8+1-109+			
16 b & h-14,	14	" , 1	point
513-167-346- b & / 324-048-06 084-0-			
08+1-00	009	" 4 1	of
513-167-346-0 b & / 304-248-06	06	" , 1	his
516-167-49- b / 3 7-30-97-084-13-			
10 b (4 1)-3 23-3-34+1-03,	03	" 3 2	own
516-167-349-02 / & / 32-048 (4)-9 084-			
09-00+1-06+6 / -212	21	" 4 1	sword
13-16-346- b & / 3 4-048 (74)-06-1 / -	06	" , 1	struck
16-167-349- b & / 30-048-0	09	" 7 1	against
510-16-346- / & / 3 4-48-06-9 / & / 06-	06	" , 1	his
16-16-349- / & / 30-048-9-8 b & / exc =	01	" , 1	head
16-167-349- b & / 0 7-248-19-7 b-12	12	" 7 1	and
10-167-346-0 b & / 3 4-0-014-48-6	20	" 5 2	eye
13-167-346- b & / 4-0-04-48-06	06	" 4 1	making
13-16-346-2 b & / 04-248-6	06	" 4 1	fearful
513-16-346- 248-98-34 / 1 / (4)			
-74-10 b-64	64	" 74 1	wounds

This account of Marlowe's death agrees exactly with the records and traditions which have come down to us. The parish register of Debtford, the village to which he had fled, records "Christopher Marlowe, slaine by ffancis Archer, the 1 of June, 1593." His biographer says

In the last week of May, 1593, he was carousing at Debtford, in—to say the least—very doubtful company, and, taking offense at some real or supposed insult to himself or his female companion, he unsheathed his dagger to avenge it, and, in the scuffle which ensued, received a mortal wound in the head from his own weapon.

And in a contemporary ballad, *The Atheist's Tragedie*, the story of Marlowe's death is thus told

His lust was lawless as his life,
And brought about his death,
For, in a deadly mortal strife,
Striving to stop the breath
Of one who was his rival foe,
With his own dagger slaine,
He groaned and word spake never more,
Pierced through the eye and braine

The reader will observe the exquisite cunning with which the name of *Archer* is concealed in the text. The first syllable is the first syllable of *Arch-bishop*, separated from *bishop* by a hyphen. *Arch* comes from 513—167—30, and *or* from 516—167—50. Here we have the two common modifiers 30 and 50. But to obtain the first syllable, we count in the brackets and hyphens in 167, in the other case we do not, and, in the first instance, we begin at the end of scene 2, descend to the bottom of the column, and, returning to the top of the column, go *downward*, in the other case, we begin at the same point of departure and go *up* the column.

But there is even more of the story about Marlowe. We have references to these very proceedings against him for blasphemy

523	356	356	356	356	
167	50	30	21 b	22 b & h	
356	306	326	335	334	
					Word Page and Column
523—167=356—50=306—193=113	508—113=395				
+1=396		396	75 2	My	
523—167=356—284=72—7 h (74 1)=65		65	74 2	father	
523—167=356—50=306—13 b=293		293	75 1	would,	
523—167=356—192=164	508—164=344+1=345	345	75 2	in	
523—167=356—21 b (167)=335—192=143—15 b & h					
=128	498—128=370+1=371	371	76 1	his	
523—167=356—21 b (167)=335—192=143		143	75 2	wrath,	
523—167=356—248=108	193+108=301—7 b & h=	294	75 1	have	
523—167=356—248=108	193+108=301	301	75 1	burned	
523—167=356—50=306	448—306=143	143	76 1	the	
523—167=356—193=163	458—163=295+1=296	296	76 2	horson	
523—167=356—193=163	458—163=295+1=296+			rascally-	}
3 h=299		299	76 2	yea-	
				forsooth-	
523—167=356—30=326—254=72		72	75 2	knave	
				alive	

	Word	Page and Column	
523-167=356 447-356=91+1=92+5 h=97	97	70 1	in
523-167=356 498-356=142+1=143	143	76 1	the
523-167=356 603-356=247	306	70 1	fire
523-167=356 603-167=436 436-15 b & h=198	198	76 1	of
523-167=356 603-167=436 436-15 b & h=198	441	76 2	Smithfield
523-167=356 603-167=436 436-15 b & h=198	494	76 2	for
523-167=356 603-167=436 436-15 b & h=198	461	76 2	the
523-167=356 603-167=436 436-15 b & h=198	58	75 2	sin
523-167=356 603-167=436 436-15 b & h=198	501	76 2	he
523-167=356 603-167=436 436-15 b & h=198	502	76 2	hath
523-167=356 603-167=436 436-15 b & h=198	464	76 2	committed

Here the Cipher root number changes by one degree from 5 3-167=356 to 516-167=349

516-167=349 2 b & h=397 48=79 448-79=	9	75 1	against
516-167=349 2 b & h=397 48=79 448-79=	370	76 1	Heaven
516-167=349 2 b & h=397 48=79 448-79=	12	70 1	and
516-167=349 2 b & h=397 48=79 448-79=	90	76 1	the
516-167=349 2 b & h=397 48=79 448-79=	134	70 2	state

The reader will observe here another of those extraordinary hyphenations which of themselves ought to go far to prove the artificial and unnatural character of the text of the Plays *rascally* *a forsoot* *knave* Here are four words united into one word by hyphens! I doubt if another such example can be found in the literature of the last two hundred and fifty years

Smithfield the reader is aware is that part of London where offenders against religion were burned alive It was there John Rogers suffered in 1555

If there is no Cipher here is it not remarkable that *Smithfield* should occur in the text just where it is wanted so as to cohere arithmetically with *burned alive* and *fire* And we will see hereafter in the chapter on the Purposes of the Plays that the same 163 (5 3-167=356-193=163) which carried up the *second* column of page 76 brings us to *Smithfield* carried up the *first* column of the same page brings us to *religion* the 336th word in the column A very pregnant association of ideas in that age *Smithfield* and *religion*! For we will see that Cecil charges that the Plays not only under the name of Shakespeare but also under that of Marlowe were written by Bacon with intent to bring the religious opinions of the day into contempt

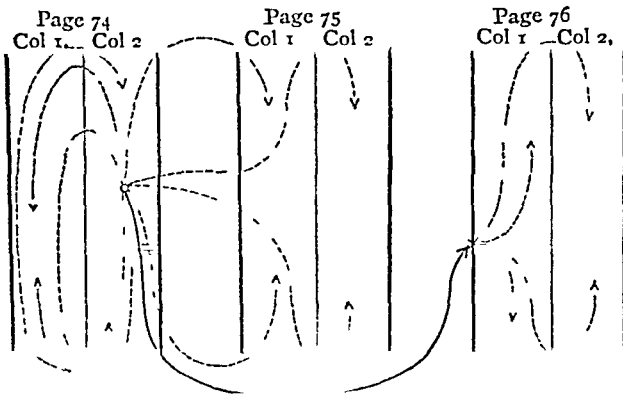
CHAPTER VI

THE STORY OF SHAKSPERE'S YOUTH

I long
To hear the story of your life, which must
Take the ear strangely

Tempest, v, 1

HERETOFORE the story has flowed mainly from the first column of page 74, or, as in the last chapter, from the last subdivision of column 2 of page 74. We come now to a part of the story which is derived altogether from the middle subdivision of column 2 of page 74, and which flows forward and backward, after this fashion



That is to say starting from that middle subdivision of column 2 of page 74, the count is carried up and down the next column, forward and backward, and through these, or their subdivisions, to the contiguous columns. And the count (as indicated by the continuous line) is carried forward to the end of the same scene in which that second subdivision is found, and thence radiates up and down, right and left, as shown in the diagram. It is also carried backward to the beginning of the preceding scene, and of the scene preceding that, and from these points of departure radiates up and

down backward and forward until all the possibilities are exhausted

And even the incredulous reader will be forced to observe that these numbers so applied bring out a body of words totally different from those which told of the flight of the actors or the bringing of the news to St Albans and these words describe the events of Shakspeare's youth and could scarcely be twisted into describing anything else

And every word is produced by one of the following root numbers used directly or subjected to the ordinary modifications to wit 556 558 549 and 546 And these numbers are thus obtained

556	505	516	13
167	167	167	167
<hr/>	<hr/>	<hr/>	<hr/>
356	358	349	346

This 167 is of course the number of words in that middle subdivision of 74 that is to say from 51 the first word of the middle subdivision to 318 the last word of the same counting in that last word there are just 167 words

But the above numbers are first modified by the counting in of the bracketed words and additional hyphenated words in that second subdivision of column of page 74 to wit 2 This gives us applied to the above root numbers the following results

556	5	519	546
2	2	2	2
<hr/>	<hr/>	<hr/>	<hr/>
354	316	327	344

And these in turn are modified by the modifiers on pages 74 and 73 as in the former chapters And here again as in the former instances for a time the 523 alternates with the 505 and the 516 with the 513 and then the story is all told by a single number

But these numbers are also modified by the counting in of the 1 bracket words alone in that second subdivision, exclusive of the one additional hyphenated word and also by counting in the one hyphenated word alone exclusive of the 21 bracket words and this gives us the following results

Counting in the bracketed words alone—

356	338	327	346
21	21	21	21
335	317	306	325

Counting in the hyphenated word alone

356	338	327	346
1	1	1	1
355	337	326	345

And it will be observed hereafter that these numbers are cunningly adjusted so as to use the same words in different sentences, the external play, as well as the internal story, being twisted to conform thereto. And hence peculiarities of expression may sometimes be accounted for by the necessities of this Cipher story interlocking with itself.

I do not give the story in its regular order, but in fragments, selecting first those examples which are simplest, and therefore more easily capable of demonstration. Describing Shakspeare's revenge on Sir Thomas Lucy, the Cipher story furnishes us the following statements. The 145 and 146 relate to the second subdivision of the second column of page 76, there being 145 words from the top of the subdivision inclusive and 146 words from the end word inclusive of the first subdivision. There are also three words in brackets in this subdivision, and these, when counted in, increase the 145 to 148, and the 146 to 149. The 254 and 193, used below, are, of course, the same 193 and 254 which produced the story of the flight of the actors, that is to say, they represent the two subdivisions of column 1 of page 75.

	Word	Page and Column	
505—167=338—281—51 7 h=47	47	74 2	He
523—167=356—22 b & h=334 145=189—8 b & h=	181	77 1	goes
505—167=338—146=192	192	76 1	one
523—167=356—50=306—145=161	161	77 1	day
505—167=338—145=193	193	76 1	and
523—167=356—22 b & h=334 50=281 254=30			
448—30=418+1=419	419	76 1	with
505—167=338—145=193—3 b=190	190	76 1	ten
523—167=356—22 b & h=334 254—80—15 b & h=	65	76 1	of
505—167=338—22 b & h=316—30=286 457—286=			
171+1=172	172	76 2	his
523—167=356—22 b & h=334 145=189 448—189=			
259+1=260	260	76 1	followers

	Word	Page and Column	
00-16-338-02-316-30-080-04-081	081	061	did
03-16-306-30-306 448-3 6-1 +1-1 3	123	761	lift
500-16-338-00-08-14-143	143	061	the
03-16-306-30-3 6-00-0 6-01-00+			
448-4 0	4 0	061	water
00-16-338-00-088-04-1	4	011	gate
03-16-306 306-146-010-6 6-001	001	061	of
500-16-338-0-316-14-1-1-1-3 6-168 418-			
168-330+1-331	031	61	the
03-167-306-0 6 & 6-334-30-001-30-2 4-			
140-108-3 6-1 , 418-1 0-3 3+1-3 1	3 4	061	fish
500-16-338-316-140-1-1 408-1-1-3 8	3 8	061	pond
03-16-306-02-334-107-141-1-0-19-00	7	062	off
00-16-338-316-00-060	60	061	the
03-16-306-00-306-103-133 508-133-3 0+			
1-3 0	3 6	002	hinges
00-16-338-30-308-103-110	110	061	and
500-167-308-0 6-330	33	061	turns
03-16-306-30-3 6-140-181-3 6-1-0 6 & 6-168		061	all
00-16-338-00-08-140-143	143	61	the
03-16-306-0-334-00-084-04-00-10 6 & /			
1-0+448-163	463	061	water
00-16-338-14, 193-6 6-18	187	061	out
53-166-30-00-00-140-161 418-161-			
28 +1-08	088	061	from
03-167-306-0-334-00-04-10 1-01 446-			
01-307+1-308	308	61	the
00-167-338-00-088-00-060-140-1-1 418-			
1 1-3 0+1-3 8	3-8	61	pond
03-16-306-30-14-11-1-3 0	3 0	061	froze
00-16-338-316-14-1-1-1-3-1-168	168	61	all
03-16-306-140-011 118-011-03 +1-038	008	061	the
00-16-338-14 6-3 1	3 4	061	fish
03-16-306-00-306-284-0 048-0 0+1	2 7	012	and
00-16-338-11 6 & /-3	3	062	girdles
53-16-306-00-00-84-0	0	042	the
00-167-338-84-01-18 6 & /-36	36	040	orchard

There may of course be flaws discovered in the workmanship of the above but I think the candid man will concede that these significant words could not all have come together through the same root numbers by accident. They will be found nowhere else in the same order. In fact *pond* is not found in any other place in these two plays and but four other times in all the Shakespeare Plays and *froze* occurs but this one time in both these plays and but three other times in all the Shakespeare Plays while *fish* occurs but once in *Henry IV*. But here we have *fish pond* and *froze* and *turns* all coming together in the same paragraph and in the next paragraph *water* and in the same column nearly all the words out of which the above sentence is constructed. The word *in* is rare it occurs but one other time in all the Plays and the word *like* but twice. It would be little less than a miracle if these unusual words should all come together in one spot.

356	338	327	346
21	21	21	21
335	317	306	325

Counting in the hyphenated word alone

356	338	327	346
1	1	1	1
355	337	326	345

And it will be observed hereafter that these numbers are cunningly adjusted so as to use the same words in different sentences, the external play, as well as the internal story, being twisted to conform thereto. And hence peculiarities of expression may sometimes be accounted for by the necessities of this Cipher story interlocking with itself.

I do not give the story in its regular order, but in fragments, selecting first those examples which are simplest, and therefore more easily capable of demonstration. Describing Shakspeare's revenge on Sir Thomas Lucy, the Cipher story furnishes us the following statements. The 145 and 146 relate to the second subdivision of the second column of page 76, there being 145 words from the top of the subdivision inclusive and 146 words from the end word inclusive of the first subdivision. There are also three words in brackets in this subdivision, and these, when counted in, increase the 145 to 148, and the 146 to 149. The 254 and 193, used below, are, of course, the same 193 and 254 which produced the story of the flight of the actors, that is to say, they represent the two subdivisions of column 1 of page 75.

	Word	Page and Column	
505—167—338—284—51 7 h=47	47	74 2	He
523—167—356—22 b & h=334 145=189—8 b & h=	181	77 1	goes
505—167—338—146=192	192	76 1	one
523—167—356—50=306—145=161	161	77 1	day
505—167—338—145=193	193	76 1	and
523—167—356—22 b & h=334 50=284 254—30			
448—30=418+1=419	419	76 1	with
505—167—338—145=193—3 b=190	190	76 1	ten
523—167—356—22 b & h=334 254—80—15 b & h=	65	76 1	of
505—167—338—22 b & h=316—30=286 457—286=			
171+1=172	172	76 2	his
523—167—356—22 b & h=334 145=189 448—189=			
259+1=260	260	76 1	followers

	Word	P C	g l	and m	
500-167-308-22-316-30-286-1-1-081	081	76	1		did
503-161-356-30-306 448-306-10-1-103	123	76	1		lift
505-167-338-00-288-145-143	143	76	1		the
503-161-356-30-3 6-50-16-251-20+					
445=4 0	470	76	1		water
500-167-338-00-088-284=4	4	74	1		gate
503-16 306 306-146-210-6 6-004	004	76	1		of
500-167-338-0 316-140-171-3 6-169 448-					
168-330+1-331	031	76	1		the
503-167-306-20 6 & 4-334-30-304-30-74-					
145-108-3 6-100 448-100-303+1-304	3 4	76	1		fish
500-167-338-0 316-145-171 498-1 1-308	308	76	1		pond
0 3-167-306-22-334-193-141-15-106-49-	77	76	2		off
000-167-338-02-316-00- 66	066	76	1		the
0 3-161-356-30-306-193-183 008-183-375+					
1=306	3 6	70	2		hinges
500-16 338-30-308-193-110	110	76	1		and
000-167-338-0 4-330	330	76	1		turns
03-167-306-30-3 6-145-181-3 6-107-9 6 & 4-168	168	76	1		all
000-161-3 8-50-088-145-143	143	76	1		the
503-167-306-0 334-50-084- 04-30-10 6 & /					
=15+448-463	460	76	1		water
500-167-338-140 193-6 6-187	187	76	1		out
5 3-166-357-50-306-145-161 448-161-					
287+1-288	088	76	1		from
023-167-356- 334-00-284-190-01 448-					
91=307+1-308	308	76	1		the
005-167-338-00-088-20-066-145-121 448-					
121-301+1-308	3 8	76	1		pond
523-167-306-20-334-14 6-300	300	76	1		froze
000-167-338-0 316-140-1 1-3 6-168	168	76	1		all
03-167-306-140=211 448-211-037+1- 38	238	76	1		the
505-167-338-14 6-3 4	304	76	1		fish
5 3-167-306-50-306-084- 048-00-006+1	227	74	2		and
500-167-338-11 6 & /-3 1	307	76	2		girdles
5 3-167-356-00-306-084-22	~	74	~		the
000-161-338-084-04-18 6 & 4-36	36	74	2		orchard

There may of course be flaws discovered in the workmanship of the above but I think the candid man will concede that these significant words could not all have come together through the same root numbers by accident. They will be found nowhere else in the same order. In fact *pond* is not found in any other place in these two plays and but four other times in all the Shakespeare Plays and *froze* occurs but this one time in both these plays and but three other times in all the Shakespeare Plays while *fish* occurs but once in *2d Henry IV*. But here we have *fish pond* and *froze* and *turns* all coming together in the same paragraph and in the next paragraph *water* and in the same column nearly all the words out of which the above sentence is constructed. The word *lifts* is rare it occurs but one other time in all the Plays and the word *hinges* but twice. It would be little less than a miracle if these unusual words should all come together in one spot.

just where they are needed, to tell the story of Shakspeare's youth And the story that is here told, be it observed, while consistent with the traditions of Stratford that there had been a riot (the same riot alluded to in *The Merry Wives of Windsor*), in which the young men of the town took part with Shakspeare as their leader, against Sir Thomas Lucy, is, at the same time, not a statement of anything which had already come down to us

And to show that this story is not forced, observe how markedly the significant words grow out of the root-numbers For instance, 505 less 167 is 338, the 338th word is *sincere*, which, as we will see hereafter, refers to Shakspeare's father, but, if we count in the five hyphenated words, then the 338th word is the 333d word, *turns—turns* the water out of the pond But if we count in the fourteen bracketed words, then the 338th word is the 324th word, *fish* And if we take 523 and deduct 167, we have 356, which is *rising*, or, counting in the 22 bracketed and hyphenated words contained in the 167 words, we have 334, which is *insurrection*, referring, with *rising*, to the riot inaugurated by the boys of Stratford, and, if we count in the 14 bracketed words in the column, we have 320, *fiore*

But let us go a step further and find 356 in the first column of page 75, and the word is *away*, referring to the running away of the young men, while 334 (356 less the 22 *b & h* words) is *fought*, and up the column it is *spun*, the latter part of Shakspeare's name, and if we take 356 and modify it by deducting the modifier 30, we have 326, and if we take from this 193, the first subdivision of column 1 of page 75, the remainder is 133, the word *bloody*, and if we take 505—167=338 and deduct from this the modifier 50, we have 288, and if we carry this down the first column of page 76, counting in the twelve bracketed words, we find that the 288th word is the 276th word, *fight* So that we see that not only do these roots, even subjected to the simplest treatment, yield the story I have given in detail about the destruction of the fish-pond, but the same roots also tell the story of how *Shak-spun fought a bloody fight* But all this I shall give with more detail hereafter

What I claim is, that the existence of the Cipher is not only proved by the fact that certain root-numbers, applied to a particular column, yield a consistent narrative peculiar to that column, and which could not be found anywhere else, but that these same root-numbers applied to other contiguous columns, produce other parts of that same story, each part being consistent with the rest and forming together a continuous narrative

For instance, these root-numbers, so applied, give us the following narrative of the battle between the young men of Stratford and Sir Thomas Lucy's game-keepers

	Word	Page and Column	
505—167=338—22=316—30=286—15 <i>b & h</i> =271	271	74 1	They
523—167=356—22 <i>b & h</i> =334 50=284	284	75 1	drew
505—167=338—30=308—5 <i>h</i> =303	303	76 1	their
523—167=356—22 <i>b & h</i> =334 30=304	304	76 1	weapons
505—167=338—30=308—193=115	115	76 1	and
523—167=356—22 <i>b & h</i> =334	334	76 1	fought
505—167=338—22 <i>b & h</i> =316—193=123 508—123=			
385+1=386+1 <i>h</i> =387	387	75 2	a
523—167=356—30=326 326—193=133	133	75 2	bloody
505—167=338—50=288—12 <i>b</i> =276	276	76 1	fight
505—167=338—22 <i>b & h</i> =316—5 <i>h</i> =311	311	76 1	for
505—167=338—50=288—193=95,	95	76 1	an

	W rd	Page	Column	
500-167=338-30=308-193=115, 308-115=	435	75 1		hour
500-167=338-30=308-193=115, 308-115=	262	74 1		not
500-167=338-30=308-193=115, 308-115=	338	75 1		stopping
500-167=338-30=308-193=115, 308-115=	394	75 2		even
500-167=338-30=308-193=115, 308-115=	191	76 1		to
500-167=338-30=308-193=115, 308-115=	70	70 1		breathe

The reader will note the constant recurrence of the numbers 316 334 308 etc

And here we have a statement which accords well with what we know by tradition of Shakspeare's hurried departure for London

500-167=338-30=308	08	71 1	He
500-167=338-30=308-193=115, 308-115=	38	44 1	38
500-167=338-30=308-193=115, 308-115=	218	71 1	left
500-167=338-30=308-193=115, 308-115=	233	71 1	his
500-167=338-30=308-193=115, 308-115=	80	71 1	poor
500-167=338-30=308-193=115, 308-115=	131	70 1	young
500-167=338-30=308-193=115, 308-115=	86	71 1	jade
500-167=338-30=308-193=115, 308-115=	8	74 1	big
500-167=338-30=308-193=115, 308-115=	63	71 1	with
500-167=338-30=308-193=115, 308-115=	33	74 1	child

Observe that there is a difference of precisely ten words between *big* and *child* — *big* is 83 *child* is 93 and there are precisely ten bracketed words in the column above the 83 and 93. The evidences of arithmetical adjustment are found everywhere.

And here in the same connection I would call the attention of the critical reader to the marvelous evidences of the artificial character of the text shown in that word *jade*. It is often used in the narrative in connection with the word *old* — the old jade — to describe the Queen. It would of course have provoked suspicion if the Plays had been dotted all over with the word *queen* and hence as Bacon had repeated cause to refer to her in his internal narrative he had to do so in some indirect way and one of his favorite expressions was the old jade. But it would not have been safe to use even these words too often and therefore when they were employed the scenes and fragments of scenes had to be so adjusted that they would fit to them by the different counts of the Cipher so that they might be used over and over again in the progress of the story.

For instance

(1) We have here seen that 523 less all the words in the second subdivision of 74 is 334. If now we commence to count from the beginning of column 74 the 334th word is the 86th word in the next column *jade*. (2) But if we take 523 again and deduct from it the same second subdivision exclusive of the words in brackets and the additional hyphenated words we have 356 and if again we commence to count from the top of column 74 but count in the words in brackets and carry the remainder over to the next column again the count lights on the same 86th word — *jade*. (3) And if we again take the first count above 334 and modify it by deducting the modifier 30 we have left 304 and if we begin to count

from the bottom of the second subdivision of 74 2, counting up and forward, the 304th word is the same 86th word—*jade* (4) And if we take 505 and commence to count from the end of the first subdivision of the same 74 2, and count downward, we have left 307, if we carry this to the middle of the next column, 75 1, and count upwards from the beginning of the second subdivision, we have 114 left and this carried up from the end of the first subdivision, 75 1, counting in the bracketed words and additional hyphenated words, again brings us to the same word, *jade* (5) And if we go back to the second example above ($523-167=356$), and again begin at the top of 74 2, and count down, we have left 108, and this carried up the next column from the bottom of the first subdivision, not counting in the bracketed and hyphenated words, again brings us to the 86th word, *jade* (6) And if we take 505 and count from the top of the third subdivision of 74 2 upward, we have 286 left, and this, less 193, is 93, and this, carried down column 1 of page 75, counting in the words in brackets, falls again on the same 86th word, *jade* (7) And if we take 505 and deduct 167, we have left 338, modify this by deducting the modifier 50, and we have 288 left, carry this up through the first subdivision of column 1 of page 75, and we have 95 left, descend again down column 1 of page 75, but counting in this time the additional hyphenated as well as the bracketed words, and again we come to the 86th word, *jade* There are other counts which produce the same result, but they are with root-numbers with which the reader is not so familiar as with the above

Here, then, are seven times where the same word, *jade*, is reached by seven different countings, used in seven different parts of the same Cipher narrative One can conceive from this the careful adjustments to each other of pages, scenes, fragments of scenes, words, brackets and hyphens which were necessary to perfect this delicate piece of skeleton work, before Bacon set pen to paper to manipulate the external padding into a coherent play And one can perceive, also, the extent of a Cipher narrative in which the Queen is so often referred to The truth is, I give but fragments of the story

If the reader thinks that this is also accident, let him take some other numbers and see if he can make this word match with them It is doubtful if he can find a single number (not a Cipher number) which can be made to agree, from the starting-point of any of these pages or subdivisions, with this word, *jade*, so as to cohere precisely I have tried it with many numbers without success And it must be remembered that the seven numbers here used, and which do match with *jade*, hold an infinitesimally small proportion to all the combinations of figures which are possible even in groups of three each It would be an Ossa of marvels piled on a Pelion of miracles if these seven figures should, *by accident*, be so precisely adjusted to the size of the pages, scenes and fragments of scenes, and to the exact number of bracketed and hyphenated words therein, as to produce, by all these different countings, the same word *jade*

And when we turn to the word *old*, which accompanies the word *jade* when applied to the Queen, we find the same significant adjustments, but not so numerous, for we have seen the word *jade* once applied to Shakspeare's wife, and it is also applied in the Cipher story to a horse

(1) If, for instance, we take 505 and deduct 254, the second subdivision of 75 1, we have left 251, a root-number which we shall find to be extensively used, we turn to 74 1, and the 251st word is *old* (2) If we take 505 and deduct 167, we have 338, if we count in the 22 bracket and hyphenated words, this becomes 316, this, modified by deducting 50, becomes 266, and if we carry this down the first column of page 74, counting in the bracketed and hyphenated words, the 266th word is

the 51st word the same word *old* (3) If again we take 53 and deduct 18 (from 30 upward 74) we have 305 left deduct the modifier 50 and we have 55 left this carried down 741 counting in the hyphenated words brings us again to *old* (4) If we take 53 and deduct 167 we have 356 and less the *b & h* words 334 and less the modifier 30 it becomes 304 if we count down the 741 column counting in the bracketed words we have a remainder of 34 which carried up the next column forward brings us again to the same word *old* (5) If we take 503 and deduct 193 (50 74 downward) we have 307 or less the bracket words 35 carry this again through 742 and we have a remainder of 37 which carried up the next column forward 741 counting in the hyphenated words again brings us to the same word *old*

Let me put these remarkable results in regular order

	Word	Page	
503-04=051	051	74 1	old
503-167=38-02 <i>b & h</i> =316-00=060-10/ <i>h</i> =	051	74 1	old
503-18=303-00=00-4/ =051	051	74 1	old
503-167=356-02 <i>b & h</i> =334-00=04-248=06-20 <i>b</i> =04 084-34=050+1=051	051	74 1	old
503-193=04-02 <i>b & h</i> =080-248=34 284-37=047+1=248+3 <i>h</i> =251	051	74 1	old
03-167=306-22 <i>b & h</i> =34-048=86	86	75 1	jade
53-16=356-48=108-07 (74 2)=96	86	75 1	jade
53-16=306-22 <i>b & h</i> =34-00=304-018=86	86	75 1	jade
503-193=307-193=114 193-114=00+1=80+6 <i>b & h</i> =86	86	75 1	jade
503-16=306-048=108 193-108=85+1=86	86	75 1	jade
503-019=86-193=03-7 <i>b</i> =86	86	75 1	jade
503-167=38-00=288-190=00-0/ <i>h</i> =86	86	75 1	jade

And that these results are not accidental the reader can satisfy himself by observing that every one of these *olds* and *jades* comes out of 505 and 53 not one is derived from the other root numbers 516 and 513 This shows that it is in the part of the story told by 505 and 53 the Queen is referred to as the old jade And see how completely some of these accord the same root number producing both words

503-167=306-00 <i>b & h</i> =334-30=304-248=06-02 <i>b</i> =34 084-34=250+1=051	051	74 1	old
503-16=356-02 <i>b & h</i> =334-30=04-218=96	86	75 1	jade

Again

503-193=0-02 <i>b & h</i> =280-048=3 084-3=247+1=248+3/ =251	251	74 1	old
503-193=307-02 <i>b & h</i> =080-193=80-1=86	86	75 1	jade

CHAPTER VII

THE PURPOSES OF THE PLAYS

Now I see
The bottom of your purpose
All's Well that Ends Well, iii, 7

CECIL tells the Queen that, having heard that the Essex party were representing the deposition and murder of Richard II on the stage, and cheering uproariously at every "hit," even as the liberty-loving German students in a later age applauded every pregnant sentence in Schiller's play of *The Robbers*, he sent a friend to ascertain the facts, who returned with the statement that the reports were all true. And we have the following sentence, descriptive of the scene on the death of the King, who was murdered at Pomfret by Sir Pierce of Exton, as represented in the last act of the play of *Richard II*

523	356	356	356
167	21 <i>b</i> (167)	1 <i>h</i> (167)	22 <i>b</i> & <i>h</i> (167)
356	335	355	334
356—22 <i>b</i> & <i>h</i> =334	193=141—15 <i>b</i> & <i>h</i> =126	Word	Page and Column
356—50=306—284—22+193=215—2 <i>h</i> =213		126	75 2 But
356—22 <i>b</i> & <i>h</i> =334	248=86—1 <i>h</i> =85	213	75 1 when
356—254—102—15 <i>b</i> & <i>h</i> =87	448—87=361+1=	85	75 1 poor
356—22 <i>b</i> & <i>h</i> =334	248=86	362	76 1 King
356—22 <i>b</i> & <i>h</i> =334	248=86	363	76 1 Richard
356—22 <i>b</i> & <i>h</i> =334	284 86=198+1=		
199+6 <i>h</i> =205		205	74 1 fell
356—30=326—193=133—15 <i>b</i> & <i>h</i> =118	498—118=		
380+1=381		381	76 1 a
356—22 <i>b</i> & <i>h</i> =334	50=284	267	76 1 corpse
356—30=326—50=276	447—276=171+1=172+		
15 <i>b</i> & <i>h</i> =187		187	75 1 at
356—30=326—193=133	498—133=365+1=366	366	76 1 Pomfret,
356—1 <i>h</i> =355—248=107—22 <i>b</i> (74 2)=85	284 85=		
199+1=200+6 <i>h</i> =206		206	74 1 under
356—22 <i>b</i> & <i>h</i> =334	193=141—15 <i>b</i> & <i>h</i> =126	126	74 1 uncounted
356—22 <i>b</i> & <i>h</i> =334	248=86—3 <i>b</i> =83	93	76 1 blows,

	W	d	Page and Column	
306— α b ϵ δ = 334— α 0 = 284—248 = 36—22 b (74 2) =				
14 α 84—14 = 270 + 1 = 71	271	74 1	they	
306—1 γ = 330—248 = 10—2 α b (74 2) = 85—10 b = 70	70	70 1	make	
306— α 2 b & δ = α 34—19 = 141 498—141 = 357 + 1 =	308	76 1	the	
306— α 2 b & δ = 334—19 = 141—15 b & δ = 126	126	76 1	most	
356—21 b = 330—248 = 8—11 b & γ = 76	76	74 1	fearful	
356—1 γ = 300—248 = 107— α b = 80 α 84—80 = 199				
+ 1 = 00	000	74 1	noise	
306— α 48 = 108	108	75 1	again	
306— α 0 = 3 6—50 = 276—10 b & δ = 61	261	74 1	and	
306—22 b & δ = 334—248 = 86 190—86 = 107 + 1 =	108	70 1	again	
356—2 = 306—284 = 42 193—4 = 101 + 1 = 152 + 1 δ = 1 α		71 1	it	
306— α 1 b = 335— α 84— α 1—18 b & γ = 03 + α 0 = 83—				
7 γ = 76	76	74 2	broke	
306—21 b = 330—284 = 51—18 b & δ = 83	33	74 2	forth	
306—22 b & γ = 334—248 = 86 498—86 = 412 + 1 =	413	76 1	it	
306— α 0 = 06	306	76 1	seemed	
306— α 2 γ & δ = α 34—193 = 141—10 b & γ = 106 449—				
106 = 3 α + 1 = 00	03	76 1	as	
306— α b & γ = α 34—193 = 141 008—141 = 36 + 1				
65 = 1 8 + 1 = 129	129	70 1	if	
006— α 0 = 3 6—50 = 276— α 48 = 8—22 b = 6 α 84—				
6 = 2 8 + 1 = 2 9	2 9	74 1	they	
306— α 0 = 306—18 b = 093	093	70 1	would	
306—30 = 306— α 0 = 276—253 = 20—10 γ & γ = 8 449—				
8 = 440 + 1 = 441	441	76 1	never	
306—30 = 306—50 = 206 284—206 = 8 + 1 = 9	9	71 1	stop	

The reader will note that every word here is the 356th word and the figures at the beginning of the chapter show how that number is obtained. He will further observe the constant recurrence of the same terminal numbers 86 103 108 141 76 and their modifications. It would require some art in any other writing to pick out the words of such a coherent sentence without any arithmetical limitations what ever simply taking a word here and there where you find it but when you obtain every word of such a sentence as the above in arithmetical order each one being the 356th from certain points of departure it surely cannot be accident.

But Cecil goes on still further to give his views of the purposes of the play of *Picard II*. And here we still have the same original root number and we find the same terminal numbers constantly recurring to wit 108 141 133 etc and again they work out a coherent narrative which holds due relation to the whole Cipher story.

306— α 48 = 108 193—108 = 80 + 1 = 86 + α b = 89	89	70 1	The	
306—30 = 306—19 = 134	134	74 1	play	
306— α b & γ = 304—50 = 84—12 b = 2 α	2 2	76 1	shows	
306—248 = 108—7 b = 101	101	70 1	the	
306— α 2 b & γ = α 34—193 = 141—1 b & γ = 106 α 84—				
106 = 108 + 1 = 159	159	74 1	victory	
306—1 δ = α 00—248 = 10—284—10 = 177 + 1 = 178	1 8	74 1	of	
306—1 δ = 300— α 48 = 107 84—107 = 177 + 1 = 184				
6 δ = 184	184	74 1	rebels	

	Word	Page and Column	
356—1 <i>h</i> =355—50=305—193=112—15 <i>b</i> & <i>h</i> =97— 5 <i>b</i> & <i>h</i> =92	92	76 1	o'er
356—50=306—193=113—15 <i>b</i> & <i>h</i> =98—3 <i>b</i> =95	95	76 1	an
356—30=326—193=133—15 <i>b</i> & <i>h</i> =118—50=68 284 —68=216+1=217+6 <i>h</i> =223	223	74 1	anointed
356—248=108—11 <i>b</i> & <i>h</i> =97	97	74 1	tyrant,
356—22 <i>b</i> & <i>h</i> =334 254=80—15 <i>b</i> & <i>h</i> =65 498—65 —433+1=434	434	71 1	and
356—248=108	108	71 1	by
356—50=306 448—306=142+1=143+10 <i>b</i> & <i>h</i> —	153	76 1	this
356—248=108—2 <i>h</i> (74 2)=106	106	74 1	pipe
356—22 <i>b</i> & <i>h</i> =334 254—80—15 <i>b</i> & <i>h</i> =65	65	75 2	he
356—22 <i>b</i> & <i>h</i> =334 254—80	80	75 2	hath
356—1 <i>h</i> =355—248=107	107	71 1	blown
356—248=108 284 108=176+1=177+6 <i>h</i> =183	183	74 1	the
356—248=108 284 108=176+1=177	177	74 1	flame
356—1 <i>h</i> =355—248=107 284—107=177+1=178.	178	74 1	of
356—1 <i>h</i> =355—248=107—2 <i>h</i> (74 2)=105 284— 105=179+1=180	180	71 1	rebellion
356—22 <i>b</i> & <i>h</i> =334 30=301 49=255—7 <i>b</i> & <i>h</i> =248 248	248	76 1	almost
356—1 <i>h</i> =355—30=325—284=41—7 <i>h</i> (74 1)=34	34	71 2	into
356—22 <i>b</i> & <i>h</i> =334 50=284 284—284=0+1=1	1	71 1	open
356—248=108—10 <i>b</i> =98	98	74 1	war

It may be asked why the root-number (523—167=) 356 is here continuous, while in some of our former examples it alternated with (505—167=) 338, but it would appear, from my researches, that it is only at the beginning that this alternation exists, and that, as the Cipher progresses, it diverges, and follows out one of the root-numbers after another to its ramifications thus 338 will be found, after a time, to produce a story different from, but connected with, that told by 356. The process might be compared to a nimble squirrel on two branches of a tree, growing out of the same portion of the trunk. For a time it leaps from branch to branch, then, as they widen out, it follows the ramifications of one branch to the end.

The reader will also note that all the story we have thus far given is derived from three pages, 74, 75 and 76, and most of it is from pages 74 and 75, and it will be found, as we proceed, that we have not exhausted one-tenth of the possibilities of these pages. It would be marvelous if we had been able to make such connected grammatical and historical sentences out of a dozen pages, it is still more marvelous that they have been found in two or three. We have on these three pages not only the names of *Marlowe*, and *Archer* and *Cecil* and *Shal'st-spur*, *Hayward* and the *old jade*, but the name of *King Richard* and *Pomfret* and *King John*, and, as we will see, the *Contention of York and Lancaster*, and a number of other typical words, which, if there is no Cipher, could only have coincided here by a species of miracle. I am aware that the hypercritical will say, as has been intimated already, that the foregoing results are due to my "ingenuity," but ingenuity cannot create the very significant words which are shown to exist in the text, on these pages 74, 75 and 76, together with *Bacon*, *Bacons*, *St Albans*, *Gray's Inn*, etc., which appear near at hand. Those words were there two hundred years before I was born.

We have seen that 356, modified by carrying it through column 74 2, produced the statement that Bacon had used the play of *Richard II* as a pipe wherewith to

blow the flame of rebellion almost into open war Now let us take the very next portion of the text which follows column 74 to-wit the first subdivision of 151 and we have results running in the same direction of thought viz that Bacon had also been trying to poison the mind of the multitude with irreligious views Surely such connected thoughts could not by accident run out of the same root numbers counting in the one instance from the top of one column and in the other instance from the top or middle of the next column

And it will also be observed that the statements here made agree precisely with what I have shown in the first part of this book as to Bacon's early religious views and the treasonable purposes of some of the plays, and also with the facts revealed on the trial of Essex as to the conspirators hiring the actors to enact this very play of *Richard II* so that they might gloat their eyes with the sight of a tragedy on the mimic stage which they hoped to bring into effect very soon upon the stage of the world It follows that partisans and conspirators assembled for such a purpose would act very much as the Cipher story describes

	Word	Page and Column	
306-21 b-335-284-u1 218-u1-107+1-108+ 2 b & /-00	200	74 2	These
306-21 b-335-103-119 284-14-142+1-143	143	71 1	well known
306-30-306-284-12-7 h (41)-37	37	74 2	plays
306-10-163-15 b & /-118 508-14-360+1-	361	76 2	have
306-30-306-103-133-15 b & /-118 508-118-			
390+1-391+3 b-391	391	72	even
306-193-163-10 b & /-149 508-148-360+1-			
361+4 b & h-361	361	72 2	made
306-30-306-146 (76 1)-160	160	71	the
306-30-3 6-30 (76 1)-6-11-131-5 b & /-	16	76 1	most
306-1 h (71 1)-30-30-30-146-159 498-150-			
3 9+1-340	340	76 1	holy
306-30-3 6-14-131 57-131-416+1-417+			
11 b & h-461	(461)	77 1	matters
306-30-3 6-11-131-3 b-198	198	6 1	of
306-10-163 498-16-33-1-3 6	336	76 1	religion
306-1 h-30-30-3 6-193-193-10 b & /-117	117	76 2	which
306-30-306-146-180-3 b (146)-1-0 b & h-	168	6 1	all
306-30-306-146-160-3 b (146)-1 7	157	77 1	good
306-30-3 6-146-180-3 b (146)-177 418-1-			
21+1-2 +2 b-74	74	76 1	men
306-30-3 6-103-133-10 b & /-118+169 (73 1)-	90	78 1	hold
256-30-3 6	36	76 1	in
306-30-306-14-161 498-161-337+1-338	338	76 1	sincere
306-30-306 498-306-19 +1-193+10 b & /-	203	76 1	respect
306-30-3 6-193-193 406+123-300	590	76 2	subjects
306-30-3 6-193-193	133	76 2	for
306- 0-306-50- 6-103-83-15 b & /-68-			
50 (76 1)-18-1 7-17	17	76 2	laughter
306-103-163 418-163-30-1-80	986	76 1	their
306-30-306-193-193-15-118-50 76 1)-			
68 508-68-440+1+1 h-44	413	75 2	aim
356-103-163	163	75 2	being

	Word	Page and Column	
356—30=326—50 (76 1)=276—145=131, 448—			
131=317+1=318	318	76 1	it
356—193=163 508—163=345+2 <i>h</i> =347	348	75 2	is
356—19 <i>b</i> & <i>h</i> =337	337	7 61	supposed,
356—253=103	103	76 1	to
356—22 <i>b</i> & <i>h</i> =334 193=141	141	74 1	thus
356—193=163 508—163=345+1=346	346	75 2	poison
356—193=163 284 163=121+1=122	122	74 1	the
356—193=163—15 <i>b</i> & <i>h</i> =148 498—148=350+1=	351	76 1	mind
356—193=163—50 (74 2)=113	113	74 1	of
356—22 <i>b</i> & <i>h</i> =334 193=141 498—141=357+1=	358	75 2	the
356—193=163 284 163=121+1=122+7 <i>h</i> =129	129	74 1	still
356—22 <i>b</i> & <i>h</i> =334 193=141—11 <i>b</i> & <i>h</i> =130	130	74 1	discordant,
356—21 <i>b</i> =335—193=142—11 <i>b</i> & <i>h</i> =131	131	74 1	wavering
356—21 <i>b</i> =335—193=142—10 <i>b</i> 132	132	74 1	multitude

The reader will here observe that every word of the above sentence is the 356th word from certain well-defined starting-points, just as every word of the last sentence was also derived, in the same way, from 356. He will also observe that 356—248=108, and, as 108 produced so many of the words touching the blowing of the flame of rebellion into open war, so here 356—193=163 and 356—193=163—15 *b* & *h*=148 produce the significant words *being*, *poison*, *mind*, *religion*, etc. And what is the difference between these numbers 108 and 163? Simply this,—that 108 is 356 less the second column of page 74, and 163 is 356 less the next subdivision of the text—the first subdivision of column 1 of page 75, so that the ends of these two fragments, which produce these two coherent parts of the same statement, as to the purposes of the Plays, touch each other.

And it will be remembered, as I have shown heretofore, that *Measure for Measure* contained many irreligious utterances, and that the character of Sir John Oldcastle was regarded, by the court, as a reflection on Protestantism, and the author of the play was compelled to change the name of the character to Sir John Falstaff.

But the significant utterances growing out of the same root-number (356), and the same parts of the same columns, do not end here. The purposes of the Plays are still further discussed by Cecil, and he makes an assertion as to the intents of the conspirators which is amply confirmed by the subsequent insurrection which cost Essex his head.

356—50=306—146=160—3 <i>b</i> (146)=157 448—157=			
291+1=292	292	76 1	They
356—253=103 284 103=181+1=182+6 <i>h</i> =188	188	74 1	mean
356—248=108 448—108=340+1=341	341	76 1	in
356—22 <i>b</i> & <i>h</i> =334 50=284 193=91 498—91=			
407+1=408	408	76 1	this
356—30=326—254—72—10 <i>b</i> =62	62	74 1	covert
356—253=103—1 <i>h</i> =102	102	75 1	way
356—253=103 498—103=395+1=396	396	76 1	to
356—146=210 284 210=74+1=75	75	74 1	make
356—30=326—193=133—15=118 498—118=380—			
1=381	381	76 1	a
356	356	76 1	rising
356—50=306—146=160 498—160=338+1=339	339	76 1	and

	Word	Page and Column	
306-22 b & h=334-04-50-00 (161)-30 508-30-418+1=479+1/-180	480	70 2	flood
306-02 b & h=334-0-084-103-01 493-01-40 +1=408	109	6 1	this
306-03=103-10 b & /-88 118-88-360+1=306-03-334-03=81-15 b & /-60 148-66-48+1=483	061	70 1	fair
306-04=10-448-10-340+1=347	483	70 1	land
356-21 b=330-0-080-140-140 493-140-308-0=309	347	70 1	with
	000	70 1	blood

The text will show the reader that the word *rise* was the usual expression in that day for insurrection

But Cecil thinks the writer of the Plays intends not only to make rebels but infidels of those who witness the representation of them on the stage and we have this significant utterance

306-0=306-193-193-10 b & /-118 508-118-390+1=391+4 b & /-390	390	7 2	so
306-00 (161)-306-146-160	160	70 1	that
306-22 b & /-334-204-80-50 (61)-30-1 h=09	09	70 2	not
306-02 b & h=334-04-80-00 (761)-30	30	70 0	only
306-50-306-146-160 448-160-088+1=089	09	70 1	their
306-193-163 448-163-080+1=086+1/-8	087	70 1	bodies
306-0 b & /-334-3-81	81	7 2	but
356-193-163 448-163-080+1=086	086	70 1	their
306-50-306-146-160 448-160-088+1=209 +1/-090	090	70 1	souls
306-03=103-10 b & /-88-2 h=06	06	70 1	might
306-30-306-00 (161)-206-14-131	131	77 1	be
306-30-306 603-3 0-17-1-2 8-8 b=086	86	70 2	damned

Observe here how the root numbers bring out the words 356 carried forward through the second subdivision of 76 (146) and brought back and carried up the column 76 1 yields *their* and counting in the one hyphenated word *souls* while the same 356 carried through the first subdivision of 75 0 (193) and taken up the same column 76 1 produces *their* and counting in that same one hyphenated word produces *be* & *es*

And then we have this further sentence showing that Essex was supposed to be represented on the stage in the popular character of Harry Monmouth Prince of Wales in the Plays of *1st* and *4th Henry VI*

516-167-049-02 b & h=307-30-9-140-152-3 b (145)=149 284-149-130+1=106	136	74 1	It
516-167-349-1 2 b & /-0-30-097-140-100-3 b (145)=149-1/-148	148	74 2	is
516-167-349-0 b & /-3 7-00-11-145 (62)=132-3 b (145)=109-11 b & /-118	118	74 1	plain
516-167-349-00 b & h=327-248-79-0-0-0 b=50	50	70 1	that
516-167-349-03 b & h=327-284-43 048-43=05+1=006	06	74 2	my

	Word	Page and Column	
516—167=349—22 <i>b</i> & <i>h</i> =327—284—43—7 <i>h</i> (284)=36.	36	73 2	Lord
516—167=349—22 <i>b</i> & <i>h</i> =327—284=43	43	73 1	the
516—167=349—22 <i>b</i> & <i>h</i> =327—284=43—7 <i>h</i> (284)= 36 237—36=201+1=202	202	73 2	Earl
516—167=349—22 <i>b</i> & <i>h</i> =327—219 (74 2)=108—21 <i>b</i> (219)=87 284 87=197+1=198	198	74 1	is
516—167=349—22 <i>b</i> & <i>h</i> =327—193=134	134	74 2	young
516—167=349—22 <i>b</i> & <i>h</i> =327—193=134 15 <i>b</i> & <i>h</i> = 119 248—119=129+1=130—15 <i>b</i> =145	145	74 2	Harry
516—167=349—22 <i>b</i> & <i>h</i> =327—219 (74 2)=108— 21 <i>b</i> (219)=87 284 87=197+1=198+6 <i>h</i> =	201	74 1	Monmouth,
516—167=349—22 <i>b</i> & <i>h</i> =327—50=277—145 (76 2) =132—3 <i>b</i> =129 248—129=119+1=120	120	74 2	Prince
516—167=349—22 <i>b</i> & <i>h</i> =327—284=43	43	73 2	of
516—167=349—22 <i>b</i> & <i>h</i> =327—284=43 237—43= 194+1=195	195	73 2	Wales,
516—167=349—22 <i>b</i> & <i>h</i> =327—193=134—15 <i>b</i> & <i>h</i> = 119 248—119=129+1=130	130	71 2	the
516—167=349—22 <i>b</i> & <i>h</i> =327—30=297—145 (76 2) =152—28=124 588—124=464+1=465	465	72 2	Duke
516—167=349—22 <i>b</i> & <i>h</i> =327—193=134 248—131 =114+1=115	115	74 2	of
516—167=349—22 <i>b</i> & <i>h</i> =327—193=134 15 <i>b</i> & <i>h</i> = 119 248—119=129+1=130+16 <i>b</i> & <i>h</i> =146	146	74 2	Monmouth's
516—167=349—22 <i>b</i> & <i>h</i> =327—30=297—145 (76 2)=	152	74 2	son.

It will be observed here that every word grows out of the same root-number, 327 (516—167=349—22 *b* & *h*=327) Here is certainly a most astonishing array of words to occur accidentally

The reader may say to himself, that such curious words as are found in these three pages of this play occur in all writings, but this is not the fact For the purpose of testing the question I turned to Lord Byron's great drama, *Manfred* It is the work of a lofty genius, as the Plays are, it contains much exquisite poetry, as do the Plays, it is made up altogether of conversations between the characters, as are the Plays Yet I failed to find in it all a single *shake—spur—jade—curtain—play—stage—scene—act—contention*, or any other of the significant words out of which such a narrative as the above could be constructed

CHAPTER VIII

THE QUEEN FEELS HURLED

Th u vi ew the very break
I will beat thee in hand some new

Trer and C m l i i

IN the following examples I think the critical reader will see conclusive evidence of the existence of a Cipher. The root numbers go out from the beginning and end of that middle subdivision of 74 which we have already seen producing the story of Marlowe and of Shakspeare's youth that is to say if we go down from the top of that subdivision we have 198 words to the bottom of the column if we go up from the bottom of that subdivision or strictly speaking from the top of the third subdivision we have 19 words and all this story which follows grows out of 53 and 503 modified by deducting 198 or 19 and moving forward to the next column and backward or forward from the end of the scene

And when we come to observe how every word that goes out of these roots is utilized in the Cipher story and also to note how the same numbers produce so many significant words it seems to me that all incredulity must disappear. Take for instance the root number $505 - 19 = 86 - 193 = 93$ the number 93 gives us (15 down) *sullen* (161 up) *rising* (751 down) *stirring* (15 up) *puts* (751 up) *blow* (751 down) *plus* the bracket words *jade* (751 up from 193) *plus* the *b & h* words *Ha* the first part of the name of Hayward (751 down from 193) *Curtain* the name of the play house *plus* the bracket words *we be gone* describing Hayward's appearance. In the same way the root number $505 - 198 = 307$ produces (up 751) *crutch* and (up 751) *end* while $86 - 50 = 36$ from the end of the scene forward and backward yield us *stealed* and down 751 it produces *friend* alluding to Hayward. In fact if the reader will carefully study the examples that follow he must conclude that not only is there a Cipher here but that the rule is as stated with the

exception perhaps of the position of some of the minor words, which may be displaced. In fact, the words that flow out of these root-numbers tell the story I have given, and could scarcely be made to tell anything else.

Hayward has evidently been imprisoned for some time when brought before the Queen, he attempts to defend his dedication of the *Life of Henry IV* to Essex by praising the latter. This infuriates the Queen, and the scene follows which is described.

	Word	Page and Column	
523—219=304 22 <i>b</i> =282 284 282=2+1=3+7 <i>h</i> =	10	71 1	The
505—219=286—193=93	93	75 2	sullen
523—219=304 22 <i>b</i> & <i>h</i> =282—248=34 284—31=			
250—1=251	251	71 1	old
505—219=286—193=93—7 <i>b</i> =86	86	75 1	jade
505—219=286—21 <i>b</i> =265—193=72—15 <i>b</i> & <i>h</i> =57	57	75 2	doth
523—219=304 254=50—15 <i>b</i> & <i>h</i> =35 248—35=			
213+1=214+2 <i>b</i> & <i>h</i> =216	216	74 2	listen
523—219=304 50=254 193=61 508—61=447+			
1—448+1 <i>h</i> =449	449	75 2	with
505—198=307—193=114 193—114=79+1=80	80	75 1	the
523—219=304 50=254 193=61—15 <i>b</i> & <i>h</i> =46			
+193=239	239	75 1	ugliest
523—219=304 50=254 193=61—15 <i>b</i> & <i>h</i> =46			
508 46—462+1=463	463	75 2	frown
523—219=304 50=254 193=61—15 <i>b</i> & <i>h</i> =46			
508 46—462+1=463+1 <i>h</i> =464	464	75 2	upon
505—219=286—21 <i>b</i> =265—193=72—15 <i>b</i> & <i>h</i> =57	57	76 2	her
523—219=304 50=254 193=61—15 <i>b</i> & <i>h</i> =46+			
193=239—5 <i>b</i> & <i>h</i> =234	234	75 1	hateful
523—219=304 50=254 193=61 508—61=447+1—448		75 2	brows,
505—219=286—193=93—15 <i>b</i> & <i>h</i> =78 508—78=			
430+1—431+1 <i>h</i> =432	432	75 2	too
505—219=286—193=93—50 (76 1)—43 508 43=			
465+1=466	466	75 2	enraged
505—198=307—193=114	114	75 2	to
505—219=286—193=93 498—93=405+1=406	406	76 1	speak,
505—198=307—193=114 15 <i>b</i> & <i>h</i> =99 284 99=			
185+1=186	189	74 1	but,
505—219=286—193=93 448—93=355—1=356	356	76 1	rising
523—219=304 50=254 10 <i>b</i> =244	244	76 1	up
505—219=286—192=93—15 <i>b</i> & <i>h</i> =78 498—78=			
420+1=421	421	76 1	and
505—219=286—193=93	93	75 1	starting
523—198=325—2 <i>b</i> (74 2)=323—248=75—1 <i>h</i> =74	74	75 1	forwards,
505—219=286—50=236—50=186—20 <i>b</i> =166	166	75 2	took
505—219=286—193=93 193—93=100+1=101+			
6 <i>b</i> & <i>h</i> =107	107	75 1	Ha }
523—198=325—193=132 448—132=316+1=317	317	76 1	word }

	Word	Page and Column	
500-19-86-0-936-193-40 603-43-60+1-61		76 2	by
500-219-286-193-93-15 b & h=78 448-78=			
30+1=371	371	76 1	his
500-19-86-0-236-146-90-3 b (146)=87	87	77 1	throat
500-219-286-193-93-15 b & h=78 498-18=			
40+1=41	431	76 1	and
505-219-86-30-956 448-96-192+1=193+			
8 b=901	201	76 1	choked
503-193-30-254-71+408-99-3 b=6	506	76 2	him
523-198-30-19=13-15 b & h=117-7 b=110	110	70 1	He
505-219-286-21 b=96-49 (76 1)=916 508-216=			
292+1=29 +6 b=99	99	75 2	took
503-219-04-218 (74 2)=86 984-86-198+1=	199	74 1	to
500-219-86-21 b=6-49 (6 1)=216 508-			
216-293+1=993	993	70 2	his
503-198-305-193-132-10 b & h=117 190-			
117-76+1=77+1 h=78	78	70 1	heels
505-198-307-19=114-15 b & f=99-7 b=92	92	70 1	and
503-219-304-22 b & f=980 447-28-160+			
16 b & h=11	171	70 1	was
500-198-07-193-114-15 b & h=99 193-99=			
94+1=90+3 b=98	98	70 1	running
503-198-305-948-17	17	76 2	off
503-198-30-19=132	132	70 2	in
500-198-307-190-114-10 b & h=99 193-99=			
94+1=90+6 b & h=101	101	70 1	the
505-219-236-21 b=6-49 (76 1)=216	216	70 2	greatest
500-198-07-0-257-19=64-10 b & h=49+			
19=240	240	75 1	fright
503-198-35-248=77 447-77-30+1=971+3=374	374	70 1	but
505-219-86-30-256	256	74 1	the
500-219-86-90-56-4 f=251	251	74 1	old
500-219-04-918 (74)=86	86	70 1	jade
503-198-0-2 f (198)=30-248=7,	70	70 1	struck
500-198-307-193-114 508-114-394+1=390			
+1 h=896	896	75 2	my
503-19-304-918 (12)=86-1 h=80	85	75 1	poor
503-219-04-19=111	111	75 1	young
505-198-07-19=114-15 b & h=99	99	75 1	friend
53-198-325-0-275-193=82	82	70 1	a
503-219-04-918 (74)=86-10 b=6	76	74 1	fearful
505-219-86-193-9 447-93-304+1=955	955	75 1	blow
53-219-304-918 (74)=86	86	74 1	with
503-198-305-193-130-15 b & h=117 193-117			
=76+1=77+1 h=80	80	70 1	the
500-19-86-0-96-00 (76 1)=186	186	75 2	steeled
505-198-07-193-114-15 b & f=99 447-99=			
348+1=49	349	75 1	end
523-198-30-193-132-15 b & h=117 193-117=			
76+1=77+6 b & h=83	83	75 1	of

	Word.	Page and Column	
523—219—304 50=254	254	75 1	the
523—219—304 193=111 498—111=387+1=388	388	76 1	great
505—198—307—193=114 15 <i>b</i> & <i>h</i> =99 508—99=			
409—1=310	410	75 2	crutch,
523—198—325—193=132—15 <i>b</i> & <i>h</i> =117 117—9=	108	75 1	again
505—219—286—193=93—1 <i>h</i> =92	92	75 1	and
523—219—304 218 (74 2)=86 193—86=107+1=	108	75 1	again
523—219—304 193=111 193—111=82+1=83+1 <i>h</i> =84		75 1	His
523—198—307—2 <i>b</i> (198)=305—193=112 508—112=			
396+1=397	397	75 2	limbs
523—218—304 193=111 508—111=397+1=398	398	75 2	being
523—218—304 193=111 508—111=397+1=398			
+1 <i>h</i> =399	399	75 2	now
505—198—307—193=114 508—114=394+1=395	395	75 2	so
505—198—307—193=114 508—114=394+1=395			
+3 <i>b</i> =(398)	(398)	75 2	weakened
505—219—286—50=236—193—43 603 43=560			
+1=551	561	76 2	by
523—219—304 1 <i>h</i> (219)=303—146=157 577—157			
=420+1=421	421	77 1	imprisonment
523—219—304 193=111	111	74 2	and
505—198—307—2 <i>b</i> (198)=305—193=112 508—112			
=396+1+ <i>b</i> =(397)	(397)	75 2	grief,
505—198—307—193=114 15 <i>b</i> & <i>h</i> =99 193—99			
=94+1=95	95	75 1	he
505—198—307—193=114 10 <i>b</i> =104	104	74 1	is
523—198—325—254—71	71	75 2	not
523—198—325—248=77—9 <i>b</i> & <i>h</i> =68	68	75 1	able
523—219—304 50=254 13 <i>b</i> =241	241	75 1	to
523—198—325—193=132—15 <i>b</i> & <i>h</i> =117 457—117=			
340+1+1 <i>h</i> =342	342	76 2	stand
505—219—286—50=236	236	76 1	the
505—198—307—193=114 2 <i>b</i> =112	112	75 2	force
523—198—325—248=77	77	75 2	of
523—219—304 193=111 193—111=82+1=83+			
6 <i>b</i> & <i>h</i> =89	89	75 1	the
523—219—304 218 (74 2)=86—3 <i>b</i> =83	83	76 1	blows,
505—219—286—50=236—2 <i>h</i> =234	234	74 1	the
523—198—325—193=132 508—132=376+1=377	377	75 2	hinges
505—219—304 22 <i>b</i> & <i>h</i> =282 447—282=165+1=	166	75 1	of
523—198—325—2 <i>h</i> (74 2)=323—193=130 508—130			
=378+1=379+4 <i>b</i> & <i>h</i> =383	383	75 2	his
505—219—286—193=93 508—93=415+1=416	416	75 2	joints
523—198—325—248=87—2 <i>b</i> =75—9 <i>b</i> & <i>h</i> =66	66	75 1	gave
505—219—286—193=93 193—93=100+1=101+1 <i>h</i> =102		75 1	way
523—198—325—2 <i>b</i> (74 2)=323—193=130 508—130			
=378+1=379	379	75 2	under
523—198—325—145=180—49 (76 1)=131	131	75 2	him,
505—219—286—30=256 448—256=192+1=193	193		and
505—219—286 50=236—146=90—3 <i>b</i> =87 577—			
87=490+1=491	491	77 1	he



QUEEN ELIZABETH

	Word	Page and Column	
53-219= 04-218 (74 2)=86 284-86=198+1=199+6 h= 0	205	74 1	fell
53-198=32-193=182-15 b & h=117 498-117=381+1=382	382	76 1	bleeding
505-198=307	307	6 1	on
523-198=32-193=7, -7 b=70	70	75 1	the
53-198=32-193=132 498-132=366+1=367	367	76 1	stones

I am not proceeding in the historical order of the narrative We first have the account of Hayward being brought before the Queen It is in the orchard of the royal palace The Queen and Cecil assail him fiercely about the dedication of his *H story of Henry IV* to Essex The name of Cecil is thus formed

523-198 (74 2)=32-193=173+1=174+8 b=	182	76 1	Seas }
505-198 (74 2)=307-204=53	53	70 1	all }

These are the same root numbers 35 and 307 which we saw running together in the previous examples and the primary root numbers 523 and 505 are the same which we have seen alternating together through whole columns of examples The point of departure is the same to wit from the end of the first subdivision of 74 at the 50th word there are 48 words in the column and 50 from 48 leaves 198 In the first instance the root number 35 is carried to the bottom of column 1 of page 75 and up the column in the other instance it is taken to the middle of 75 i thence *do un* thence returning *do un* the same column

And we find then this sentence

50-219=286-2 b & h=264-19-71-2 h=60	69	76 1	said
505-219= 86-2 b & h=264	264	70 1	to
505-219=286-2 b & h=264-48 (74 2)=16	16	70 1	him
505-219=286-22 b & h=264-30-34 448-204=214+1=215	215	76 1	Come
505-219= 86-2 b & h=264 498-264=24+1=25	25	76 1	speak
505-219=286-2 b & h=264 498-264=34-50=184+1=185+2 h=187	187	76 1	out
50-219=286-22 b & h=264-19-71 447-71=316+1=317+3 b=380	380	70 1	Why
505-219=286-2 b & h=264-30=34-10 b=24-19=286-2 b & h=264-18 b=21	21	75 1	didst
505-219=286-2 b & h=264-50=214 447-214=233+1=34+2 f=36	36	75 1	put
50-219=286-22 b & h=264-50=214	214	70 1	the
50-219=286-2 b & h=264-193-71-15 b & f=56 248-56=192+1=193+2 b & h=195	195	74 2	name
50-219=286-2 b & h=264-193-71-10 b & f=56 248-56=192+1=193	193	74 2	of
50-219=286-2 b & h=264 44-64=183+1=184	184	75 1	my
05-219=286-2 b & h=264-19-71 447-71=316+1=317	317	70 1	Lord
50-219=286-2 b & h=264-19-71-1 h=20	70	75 1	the
505-219=286-2 b & h=264-204=10	10	74 2	Earl

	Word	Page and Column	
505—219—286—22 <i>b</i> & <i>h</i> —264 193—71—15 <i>b</i> & <i>h</i> —56			
193—56—137+1—138+1 <i>h</i> —138	138	75 1	upon
505—219—286—22 <i>b</i> & <i>h</i> —264 193—71—15 <i>b</i> & <i>h</i> —56			
447—56—391+1—392+3 <i>b</i> —395	395	75 1	the
505—219—286—22 <i>b</i> & <i>h</i> —264 50—214 13 <i>b</i> & <i>h</i> <i>exc</i>			
=201	201	75 1	title-leaf
505—219—286—22 <i>b</i> & <i>h</i> —264 193—71—15 <i>b</i> & <i>h</i> —			
56 248—56—192+1—193	193	74 2	of
505—219—286—22 <i>b</i> & <i>h</i> —264 447—264—183+1—			
184+11 <i>b</i> —195	195	75 1	this
505—219—286—22 <i>b</i> & <i>h</i> —264 248—16+194—210—			
2 <i>h</i> —208	208	75 1	volume?

The reader will observe that we have here a sentence of twenty-three words, which not only cohere with each other grammatically and rhetorically, but accord with the history of events as they have come down to us. We have just seen that the Queen beat Hayward. What was his offense? History tells us that it was because of the dedication of his book to the Earl of Essex. And here, without our looking for it, the root number 505—219—286—22 *b* & *h*—264 brings out the question of Cecil *said to him Come, speak out Why didst thou put the name of my Lord the Earl upon the title-leaf of this volume?* And of these twenty-three words every one originates from 505—219, counting in the bracketed and hyphenated words in 219, to-wit, 22, which gives us the formula as above 505—219—22 *b* & *h*—264. And out of these twenty-three words *fifteen are found in the same column of page 75, within a few inches of space*, and the other four are found in the next preceding column. Surely never before did accident pack so much reason, history, grammar, rhetoric and sense into so small a compass. And what a marvelous piece of composition is this, where we find the names of *Marlowe, Archer, Hayward, Shakspeare, Cecil, Henslow, the old jade, the Contention of York and Lancaster, King John, the Fortune, the Curtain, act, scene, stage*, and such sentences as the above, all grouped together on *three pages*. And so arranged that many of the words are used over and over again.

Take the words which constitute the name of *Cecil*—I say nothing of other pages, but speak only of these three, or, strictly speaking, these two and a half pages containing about 2,000 words. The word *ill*, the terminal syllable of *Cecil*, occurs in the plays either alone or hyphenated with other words, about 250 times. It occurs in the entire Bible, including the Old and New Testament, but eleven times¹. And yet, as the equivalent of *evil*, we would expect to find it used many times in writings having such relation to moral wrong-doing as the Scriptures. The word *ill* occurs in the second part of *Henry IV* eighteen times standing alone, *it does not occur once alone* in the first part of *Henry IV*. But it is cunningly concealed in "*ill-sheathed knife*," "*ill-weaved ambition*" and "*ill-spirited Worcester*," and also in *hull*, pronounced in those good old days, "*ill*". This word *hull*, unusual in dramatic poetry or elevated composition, occurs seven times in the first part of *Henry IV* and *only once in the second part*. Why these differences? Because, as I have shown, the first part was first published, to run the gauntlet of suspicion, and Bacon took especial care to exclude all words that might look like Cipher work, and assuredly, if Cecil suspected a Cipher narrative, or had any intimation of such, he would be on the lookout for such words as might, compounded, constitute his own name.

On these three pages the word *ill* occurs twice both times in the first subdivision of 75 1

He told me that Rebellion had *ill* luck

Said he

Rebellion

Had met *ill* luck

And just as we found the position of the words and the dimensions of the pages columns scenes and subdivisions of scenes adjusted to each other to produce *old jade* etc so we find these words *seas ill* and *says ill* holding curious relations to the text For instance

	W rd	P ge and C lumn.	
503-248-075-193-82-15 <i>b & h</i> =67	67	75 2	<i>says</i>
503-198-325-193-132-15 <i>b & h</i> =117-0 (76 1)=	67	75 2	<i>says</i>
503-193-305-00-215-193-82-15 <i>b & h</i> =67	67	70 2	<i>says</i>
503-193-005-54-71-4 <i>h</i> (54)=67	67	70 2	<i>says</i>
523-193-3 5 498-305-173+1-174+8 <i>b</i> =182	182	76 1	<i>seas</i>
523-193-305-50-275 448-270-173+1-174+ 8 <i>b</i> =182	182	76 1	<i>seas</i>
516-167-349-02 <i>b & h</i> =027-146 (76 2)=182	182	76 1	<i>seas</i>
523-198-305-248-17-24 <i>b & l</i> (248)=03	53	70 1	<i>ill</i>
023-167-356-00 <i>b & h</i> (167)=304-193-141 193- 141-50+1=03	03	75 1	<i>ill</i>
516-167-349-193-156-15 <i>b & h</i> =141 193-141= 52+1=03	53	70 1	<i>ill</i>
516-50-466-00 (16 1)=416 447-416=31+ 21 <i>b & l</i> =03	53	75 1	<i>ill</i>
516-167-349-22 <i>b & h</i> (167)=327 447-307= 120+1=121	121	75 1	<i>ill</i>
505-167-038 447-308=109+1=110+11 <i>b</i> =121	121	70 1	<i>ill</i>
513+167-346-048-98-24 <i>b & h</i> =74 193-74= 119+1=100+1 <i>h</i> =121	121	75 1	<i>ill</i>

I here give seven *seas* or *says* and seven *ills* but this does not begin to exhaust the possibilities The reader will observe that Cecil is especially referred to in that part of the narrative which grows out of 5 3-198-325 and 516-167-349

In answer to Cecil's question Hayward is foolish enough to praise Essex as a great and good man and the first among princes (505-19-86-2 *b & h*=64-193=71 508-71=437+1=438 75 *princes*) and then we have preceding the sentence given in the first part of this chapter the words following describing the Queen's rage

505-219-86-2 <i>b & h</i> =064-4 <i>h</i> =060	260	74 1	On
50-19-004-00 <i>b & h</i> =282 284-282-2+1=3+ 10 <i>b</i> =13	13	74 1	hearing
523-019-304-22 <i>b & l</i> =282-193=89 508-89= 419+1=420+1 <i>h</i> =421	421	70 2	this
500-019-086-193-93-15 <i>b & h</i> =78	78	75 2	unwelcome
500-219-086-193-93 447-93-354+1=300+ 3 <i>b</i> =358	358	70 2	praise
503-219-304-20 <i>b & h</i> =282-193=89 448-89= 359+1=360	360	76 1	of

	Word	Page and Column	
505—219=286—22 <i>b</i> & <i>h</i> =264—193=71 193—71=			
122+1=123	123	75 1	my
523—219=304 50 (76 1)=254	254	75 2	noble
505—219=286+22 <i>b</i> & <i>h</i> =264 193=71 193—71=			
122+1=123+1 <i>h</i> =124	124	75 1	Lord
505—219=286—21 <i>b</i> =265—193=72—15 <i>b</i> & <i>h</i> =57	57	76 2	her
523—219=304 22 <i>b</i> & <i>h</i> =282	282	75 2	Grace
523—219=304 193=111+193=304 1 <i>b</i> col =300	300	75 1	was
505—219=286—22 <i>b</i> & <i>h</i> =264 193=71	71	75 2	not
523—219=304 218 (74 2)=86—9 <i>b</i> & <i>h</i> =77	77	75 1	able
505—219=286—22 <i>b</i> & <i>h</i> =264	264	75 1	to
505—198=307 448—307=141+1=142	142	76 1	restrain
523—198=325—253=72—15=57	57	76 2	her
505—198=307—254—53—2 <i>h</i> =51	51	76 1	passion
505—219=286—22 <i>b</i> & <i>h</i> =264—193=71—1 <i>h</i> =70	70	76 1	any
523—219=304 22 <i>b</i> & <i>h</i> =282—193=89 193—89=			
104+1=105	105	75 1	longer.

Then follows the description of the beating of Hayward already given

We learn from Bacon's anecdote that the Queen did not believe that Hayward was the real author of the pamphlet history of the deposition of Richard II, but suspected that some greater person was behind him. And the Cipher tells us that she tried to frighten him into telling who this person was. She threatens him with the—

523—219=304 22 <i>b</i> & <i>h</i> =282—254=28 193—28=			
165+1=166+1 <i>h</i> =167	167	75 1	loss
523—219=304 22 <i>b</i> & <i>h</i> =282 447—282=165+1=	166	75 1	of
523—219=304 22 <i>b</i> & <i>h</i> =282—254=28	28	75 1	his
523—219=304 22 <i>b</i> & <i>h</i> =282 284 282=2+1=3	3	74 1	ears

Observe the symmetry of this sentence. Every word grows out of the same root-numbers, (523—219=304—22 *b* & *h*=282), *loss* is the 28th word up from the bottom of the second subdivision of 75 1, and *his* is the 28th word up from the bottom of the second subdivision of 75 1, while *of* is the 282d word up the same 75 1 and *ears* the 282d word up the corresponding column of the next preceding page, to-wit 74 1. In every case the bracketed and hyphenated words are not counted in. While if we carry the same 282 through the second column of page 74 and up the preceding column it brings us to *old*, (the *old jade*), or, counting in the three bracketed words in the lower part of 74 1, to the word *crafty*.

The Queen denounces Hayward. She speaks of—

505—219=286—22 <i>b</i> & <i>h</i> =264 198=66+193=259—			
2 <i>b</i> =257	257	75 1	Thy
505—219=286—22 <i>b</i> & <i>h</i> =264 30=234	234	75 1	hateful
505—219=286—22 <i>b</i> & <i>h</i> =264 50=214 1 <i>h</i> =210	210	75 1	looks,

And says

505—219=286—22 <i>b</i> & <i>h</i> =264 197=67—2 <i>h</i> (197)=			
65+193=258—5 <i>b</i> & <i>h</i> =253	253	75 1	and
505—219=286—22 <i>b</i> & <i>h</i> =264 50=214 (74 2)	214	75 1	the

	Word	Page	Column	
50j-219-086-0j b & h-064-197 (4.2)-64+193	0j	7j 1	whiteness	
260-0j b & /-0j				
50j-219-286-0j b & /-064-198-66+19j-2j9-	2j6	7j 1	in	
3 b-2j6				
50j-219-286-0j b & h-264-193-71 193+71-	060	7j 1	thy	
264-2 /- 60				
50j-219-086-22 b & /-064-19-67+193-060-	2j8	7j 1	cheek	
2 /-2j8				
50j-219-286-02 b & /-064-198-66 193-66-	0j9	7j 1	is	
50j-219-086-22 b & /-064-197-67+193-060	060	7j 1	apter	
50j-219-086-00 b & /-064-193-71 193+71-				
264-3 b- 61	061	7j 1	then	
00j-219-086-00 b & /-064-19-67+193- 60-				
3 b-0j7	2j7	7j 1	thy	
50j-219-286-02 b & h-064-193-71+194-06j-				
2 /- 63	063	7j 1	tongue	
50j-219-086-00 b & h-064-193-71+193-064	264	7j 1	to	
50j-219-086-22 b & /- 64-193-71 194-71-	6j	7j 1	tell	
00j-219-286-02 b & h-064-19j-71+194-26j-				
3 b-062	262	7j 1	thy	
50j-219-086-02 b & /-064-50-14-10 b col -	214	7j 1	nature	

Every one of these eighteen words comes out of the same root number (50j-219-86- b & h-64) which produced the sentence of twenty three words recently given and all these forty one words cohere in meaning. And what is still more remarkable every one of the eighteen words in the above sentence is found in the same column of the same page and all of them in the compass of *nine lines and thirteen out of the eighteen are found in two lines!* If this be accident it is certainly something astounding. Observe also that we have here four *thys*. There is not a single *thy* on the whole of the preceding page 74 nor on the whole of the succeeding page 76. Why is this difference? Because here the Queen is talking fiercely to an inferior Hayward and is *thouing* him. There are three *thys* in these two lines and every one of them is used by the root numbers in the above sentence and one is used twice. And it is only possible to thus use *thirteen words* out of *two lines* containing *seventeen words* by the subtle adjustment of the bracketed and hyphenated words and six of the above words are the 71st word from the end of the first subdivision of 75 1 or the beginning of the second subdivision of the same while five are the 67th word and three the 66th word from the same points of departure.

I am aware that it may be objected that it is claimed that Hayward was not arrested until 1599 and that the first part of *Henry IV* (interlocking through the Cipher with this second part) was published in 1598. But the date of Hayward's arrest is obscure and by no means certain and if it were certain it does not follow that because a quarto edition of the play of *1st Henry IV* has been found with the date 1598 on the title page it is therefore certain that it was published in that year. It would be but a small trick for the mind that invented such a complicated cipher to put an incorrect date on the title leaf of a quarto to avoid suspicion for who would look for a cryptogram describing events that occurred in 1599 in a book which purported to have been published in 1598?

CHAPTER IX

CECIL SAYS SHAKSPERE DID NOT WRITE THE PLAYS

Your suspicion is not without wit or judgment
Oll clllo, 12, 2

WE come now to an interesting part of the narrative the declaration of Cecil's belief that neither Marlowe nor Shakspeare was the real author of the Plays which were put forth in their names

And it will be noticed by the reader how marvelously the whole narrative flows out of one root-number That is to say, the third number, 516, is modified by having deducted from it 167, to-wit the number of words after the first word of the second subdivision of column 2 of page 74, down to and including the last word of the subdivision And the reader cannot fail to notice what a large part of the CIPHER narrative of Shakspeare and Marlowe flows from this second subdivision

And the reader will also observe that in this second subdivision there are 21 words in brackets and one additional hyphenated word or 22 in all, these added to the 167 make 189, and 189 deducted from 516 leaves 327 Or, the same result is obtained by first deducting from 516 the 167, and then deducting from the remainder 22 for the bracketed and hyphenated words I express the formula thus

$$516 - 167 - 349 - 22 \text{ } b \text{ \& } h = 327$$

Every word of all the sentences in the following chapter grows out of the number 327

	Word	Page and Column	
516—167=349—22 <i>b & h</i> =327	498—327=171+1=		
172+10 <i>b & h</i> =182	182	76 1	Seas }
516—167=349—22 <i>b & h</i> =327	447—327=120+1=	121	75 1 ill }
516—167=349—22 <i>b & h</i> =327—30=297—50 (76 1)=	247	76 2	said
718			

Observe here how precisely the same number brings out *seas* and *ill* compare the numbers in groups — 516—516 — 167—167 — 349—349 — *b & h* — *b & l* — 3 7—3 7 — and going up the first column of page 76 with 3 7 we find *seas* while going up the first column of page 75 with 3 7 brings us to *ill*

	W d	P C	g l	d mn	
516—167=349—2 <i>b & h</i> =3 ^o 7—284—43 44—43 =404+1=405+3 <i>b</i> =408	408	75	1		that
516—167=349— ^o 2 <i>b & h</i> =3 ^o — ^o 54=7—15 <i>b & h</i> = 58 448—58=390+1=391	391	76	1		More
516—167=349—2 <i>b & h</i> =327— ^o 0=277—50 (74 2) =227—1 <i>l</i> =2 ^o 6	2 <i>b</i> 6	74	1		low
516—167=349—2 <i>b & l</i> =327— ^o 54=3— ^o 0 (7 <i>r</i> 1) =23—1 <i>h</i> = ^o 0	^o 0	76	1		or
516—167=349—22 <i>b & h</i> =3 7— ^o 0=297— ^o 4=43 —15 <i>b & h</i> = 8	^o 8	75	3		Shak st
516—167=349—2 <i>b & h</i> = ^o 21—248=19 193—79 =114+1=115+ <i>b & l</i> =(1 1)	(1 ^o 1)	7 <i>o</i>	1		spur
516—167=349— ^o 2 <i>b & h</i> =327—254=3—1 <i>o b & h</i> = 58 498—58=440+1=441	441	76	1		never
516—167=349— ^o 2 <i>b & h</i> =3 <i>o</i> 7— ^o 0=2 <i>o</i> 7—7 <i>b & h</i> = 516—167=349— ^o 2 <i>b & h</i> =327	2 0	6 2			writ
516—167=349—2 <i>b & h</i> =3 7—14 <i>o</i> (76 2)=182 498—18=316+1=317	327	76	1		a
516—167=349—2 <i>b & h</i> = ^o 7—193=134 248— 134=114+1=115	317	76	1		word
516—167=349—2 <i>b & h</i> =3 <i>o</i> 7—254=73—15 <i>b & h</i> =58—5 <i>b</i> =53	115	74	2		of
	53	74	1		them

I will ask the skeptical reader to examine the foregoing three remarkable combinations of words *seas ill* (Cecil) *more low* (Marlowe) and *shak st spur* (Shakspere) Remember they are *all deriv'd from the same root number and the same modification of the same root number* 516—167=349—2*b & l* (167)=327 — and that they are *all found in four columns*! Are there four other columns on three other consecutive pages in the world where six such significant words can be discovered? And if there are is it possible to combine them as in the foregoing instances not only by the same root number but by the same modification of the same root number? If you can indeed do this in a text where no cipher has been placed then the age of miracles is not yet past

And here confirmatory of this opinion thus bluntly expressed by Cecil as to the authorship of the Shakespeare and Marlowe Plays we have—*grow n^o out of precisely the s^e root number and the same m^dification of the same root number*—still other significant words

516—167=349— <i>b & l</i> =3 ^o —198=1 9 447—1 9 =318+1=319	319	^o 1		It
516—167=349—22 <i>b & l</i> =327— ^o 37 (43 ^o)=90	90	^o 4	1	is
516—167=349— ^o 2 <i>b & h</i> =3 <i>o</i> 7—198 (74 2)=1 9— 11 <i>b & l</i> =118	118	74	1	plain
516—167=349—22 <i>b & h</i> =3 <i>o</i> 7—198 (74 2)=129— 90 (43 1)=39	39	^o 3	2	he

	Word	Page and Column	
516-167=349-22 <i>b & h</i> =327-193-131 281-131 =150+1=151	151	71 1	is
516-167=349-22 <i>b & h</i> =327-30-297-218-49	49	71 1	stuffing
516-167=349-22 <i>b & h</i> =327-90 (73 1)-237-3 <i>l</i> =231	231	73 2	our
516-167=349-22 <i>b & h</i> =327-218-79-22 <i>b</i> (218) =57-6 <i>b & h</i> =51	51	71 1	ears
516-167=349-22 <i>b & h</i> =327-219-108-22 <i>l</i> =86	86	71 1	with
516-167=349-22 <i>b & l</i> =327-218-79-21 <i>b & l</i> (218)-	55	71 1	false
516-167=349-22 <i>b & l</i> =327-30-297-219 (71 2) - 78-22 <i>b</i> (219)=56	56	71 1	reports
516-167=349-22 <i>b & h</i> =327-30-297-218 49 - 90 (73 1)=139-1 <i>l</i> =139	139	73 1	and
516-167=349-22 <i>b & h</i> =327-30-297-29 (71 2) - 268-15 <i>b & l</i> =253	253	71 1	lies
516-167=349-22 <i>b & l</i> =327-30-297-219 (71 2)- 78-22 <i>b</i> (219)=56 281-56-228+1-229	229	71 1	this
516-167=349-22 <i>b & h</i> =327-30-297-218-49 90 (73 1)+49=139	139	73 1	many
516-167=349-22 <i>b & l</i> =327-198 (71 2)-129- 10 <i>b</i> =119	119	71 1	a
516-167=349-22 <i>b & h</i> =327-90 (73 1)-237-29 (73 2)=208 281-208=76+1=77+7 <i>l</i> =81	81	71 1	year

The reader will observe how marvelously the fragments of the scene on 71 2 are adjusted to 516-167=349-22 *b & l* (167)=327, to produce on 71 1 nearly all the above coherent words. And every word here given arises out of the same root number and the *same modification of the scene text as letter*, to-wit 516-167=349-22 *b & h* (167)=327. And of the seventeen words in the above sentence, *thirteen are found on 74 1—a short column of 302 words!*

Let me explain this a little more fully. As we have found the root-number, 516-167=349-22 *b & h*=327, it is natural that we should carry it to the beginning of column 2 of page 74, which is the beginning of the second scene, and that, as is the rule with the Cipher, we should deduct the number of words in that column, 248, and thus obtain a new subordinate root number to carry elsewhere. We have therefore 327-248=79. If we turn to the preceding column, 71 1, we find that the 79th word is *prepared*, which we will see used directly in connection with the *preparation* of the Plays! And if we carry 79 *up* the column, it brings us to *under*, the 206th word — *prepared under* the name, etc. But if we modify 79 by deducting the usual modifier, 30, we have 49, which, down the column, gives us *stuffing*, ("stuffing our ears," etc), and *up* the column it gives us *between*, which we will see directly to be used in the significant group of words *Contention between York and Lancaster*, the name of one of Bacon's early plays. If we modify 79 by deducting the other usual modifier, 50, we have left 29, the very significant word *acts*. And, as we obtained 79 by deducting 248 from 327,—if we go back and count in the bracket words in the 248, we reduce the 79 to 57 (79-22 *b* (74 2)=57), and that gives us, counting in the bracketed and hyphenated words, the word *ears*— "stuffing our ears." But if we also deduct the hyphenated words in 248, as well as the bracketed words, we have 55 (79-24 *b & h* (74 2)=55), which gives us *false*. And then observe how ingeniously the mechanism of 74 2 is adapted to the work required of it! If, instead of counting from the bottom of the

column (74) we count from the beginning of the last subdivision of the column (19) this brings us the words *with—reports—this* (stuffing our ears with false reports) while if we go down from the same point on 74 counting in the 9 words and back as before we land first upon the word *other* which we will see used directly in connection with other plays and then counting in the bracketed and hyphenated words upon the word *lies* which fits in very naturally with

false reports and both with Cecil's declaration that Marlowe and Shakspeare did not write the plays attributed to them. And then if we take the same root number 327 and begin to count from the end of the first subdivision downward we have 198 words which deducted from 37 leaves 19 and this carried down 741 counting in the bracketed and hyphenated words brings us to the 118th word *plain*—it is plain—in the foregoing sentence and this 19 less 50 brings us again to the 79th word the significant word *prepared* and up the column again it brings us again to the word *under* which goes with it. Here we see increasing proofs of the marvelously ingenious nature of the Cipher and of the superhuman genius required to fold an external narrative around this mathematical frame work or skeleton so cunningly that it would escape suspicion for two hundred and fifty years.

And just as the root number 37 was carried to the beginning of scene d of *2d Henry IV* so the remainders over the root numbers so obtained are carried to the beginning of the next preceding scene *The Induction* and thence in the progress of the Cipher they are carried to the beginning of the next scene preceding this to wit the last scene of the first part of *Henry IV* and returning thence just as we saw they did in the chapter relative to Bacon receiving the news they determine the position of the Cipher words in column 1 of page 74.

Thus the reader will perceive the movements of the root numbers through the text are not invented by me to meet the exigencies of an accidental collocation of words in one particular chapter but they continue unbroken all through the Cipher narrative.

But if we take the same root numbers obtained by modifying 327 (516—167=349—2 $b \& h=37$) by deducting therefrom the modifying numbers in column 2 of page 74 to wit 19 9 198 50 or 218 30 197 49 (according as we count from the beginnings or ends of the subdivisions) and we reach some additional sentences all cohering with those already given.

For instance Cecil tells the Queen speaking of Shakspeare

	W d	P r d C l m	
516—16=349— $\circ b \& h=327$ —197=130 193—10			
=63+1=64	64	75 1	He
516—167=349— $\circ b \& h=37$ —193=134 284—104			
=150+1=151	101	74 1	is
516—16=349—23 $b \& h=37$ —193=199—24 $b \& h=$	100	74 1	a
516—167=349— $\circ b \& h=37$ —19=108— $\circ b \& h=$			
86—17=85	81	75 1	poor
516—16=349— $\circ b \& h=37$ —50 (74 2)=97	217	75 1	dull
516—167=349—2 $b \& h=37$ —30=97—284=13—			
7 h (84)=6+91=97	97	73 1	ill spirited
516—167=349— $\circ b \& h=37$ —19=108 447—108			
=339+1=340	340	75 1	greedy
516—167=349— $\circ b \& h=37$ —50=17—48=9			
169—9=140+1=141	141	73 1	creature

	Word	Page and Column	
516—167=349—22 <i>b</i> & <i>h</i> =327—50=277 447—277=			
170+1=171+11 <i>b</i> =182	182	75 1	and
516—167=349—22 <i>b</i> & <i>h</i> =327—198=129—24 <i>b</i> & <i>h</i> =			
105 281 105=179+1=180+6 <i>h</i> =186	186	71 1	but
516—167=349—22 <i>b</i> & <i>h</i> =327—198=129 284—129			
=155+1=156+6 <i>h</i> =162	162	74 1	a
516—167=349—22 <i>b</i> & <i>h</i> =327—50=277	277	75 2	veil
516—167=349—22 <i>b</i> & <i>h</i> =327—30=297—284=13			
17 <i>b</i> & <i>h</i> <i>exc</i> —13=4	4	71 1	for
516—167=349—22 <i>b</i> & <i>h</i> =327—219=108—21 <i>b</i> (218)=	87	74 1	some
516—167=349—22 <i>b</i> & <i>h</i> =327—30=297—281=13—			
7 <i>h</i> (284)=6 508—6=502+1=503	503	75 2	one
516—167=349—22 <i>b</i> & <i>h</i> =327—284=43—10 <i>b</i> =33			
90+33=143—1 <i>h</i> =142	142	73 1	else,
516—167=349—22 <i>b</i> & <i>h</i> =327—248=79—11 <i>b</i> & <i>h</i> =	68	71 1	who
516—167=349—22 <i>b</i> & <i>h</i> =327—198=129—10 <i>b</i> =119	119	75 1	had
516—167=349—22 <i>b</i> & <i>h</i> =327—198=129—22 <i>b</i> =107	107	74 1	blown
516—167=349—22 <i>b</i> & <i>h</i> =327—219=108—21 <i>b</i> (219)=	87	75 1	up
516—167=349—22 <i>b</i> & <i>h</i> =327—219=108 281—108			
=176+1=177+6 <i>h</i> =183	183	71 1	the
516—167=349—22 <i>b</i> & <i>h</i> =327—219=108 284—108			
=176+1=177	177	71 1	flame
516—167=349—22 <i>b</i> & <i>h</i> =327—198=129—22 <i>b</i> =107,			
284 107=177+1=178	178	71 1	of
516—167=349—22 <i>b</i> & <i>h</i> =327—198=129—24 <i>b</i> & <i>h</i>			
(74 2)=105 284 105=179+1=180	180	71 1	rebellion
516—167=349—22 <i>b</i> & <i>h</i> =327—248=79—24 <i>b</i> & <i>h</i> (248)			
=55+51 (74 2)=106	106	74 2	almost
516—167=349—22 <i>b</i> & <i>h</i> =327—218—109 447—109			
=338+1=339+8 <i>b</i> =347	347	75 1	in
516—167=349—22 <i>b</i> & <i>h</i> =327—219=108—22 <i>b</i> & <i>h</i> =			
86 281 86=198+1=199	199	74 1	to
516—167=349—22 <i>b</i> & <i>h</i> =327—219=108—10 <i>b</i> =98	98	74 1	war
516—167=349—22 <i>b</i> & <i>h</i> =327—248=79	79	75 1	against
516—167=349—22 <i>b</i> & <i>h</i> =327—197=130—50=80			
447—80=367+1=368+3 <i>b</i> =371	371	75 1	your
516—167=349—22 <i>b</i> & <i>h</i> =327—30=297—284=13+			
90 (73 1)=103	103	73 1	Grace
516—167=349—22 <i>b</i> & <i>h</i> =327—90=237—10 <i>b</i> =227	227	74 1	as
516—167=349—22 <i>b</i> & <i>h</i> =327—30=297—248=49—			
24 <i>b</i> & <i>h</i> =25 281 25=259+1=260+3 <i>h</i> =263	263	74 1	a
516—167=349—22 <i>b</i> & <i>h</i> =327—79 (73 1)=248—10 <i>b</i> =	238	74 1	royal
516—167=349—22 <i>b</i> & <i>h</i> =327—219=108—11 <i>b</i> & <i>h</i> =	97	74 1	tyrant.

It would seem as if Cecil had information that the stage-manager met every night, perhaps in some dark alley of unlighted London, some party, and gave him a share of the proceeds of the Plays. The performances at that time were during the day.

The reader will again observe that every word of the foregoing and following sentences is the 327th from certain well-defined points of departure. If he thinks he

can construct similar sentences per hazard with any number not a Cipher number let him try the experiment

And observe how cunningly the text is adjusted so as to bring out the words — *blow the flame of rebellion into uar* — by the root number 516—167=349—22 $b \& h=3$ 7 and also by the root number 5 3— 67=356 as shown in Chapter VII

The Purposes of the Plays And how is this accomplished? Because the difference between 327 and 356 is 29 and the difference between 248 the total number of words on column 2 of page 74 and 219 the total number of words from the top of the same column to the beginning of the last subdivision of that column is also 29 and hence the words fit to both counts It is absurd to suppose that all this dedicate adjustment of the Cipher root numbers to the frame work of 74 2

The Heart of the Mystery came about by chance

But Cecil continues

	W d	Pag C l m n	d
516—167—349— $\circ^2 b \& h=3$ —30 (74 2)—97—284—	13	74 2	I
516—167—349— $\sim b \& l=\sim$ —218 (14 2)—109— $\circ 0=$ 59 193— $\circ 9=$ 134+1=13 \circ	13 \circ	7 \circ 1	have
516—16 —349—2 $b \& l=32$ —48— $\sim 9+193=\circ 7\sim$ 2 $h=\sim$ 0	2 0	15 1	a
516—167—349— 2 $b \& h=3\sim 7\sim$ 18 (4 \sim)=109— $\circ 0=$ $\circ 9$ 447— $\circ 9=$ 388+1=389	389	75 1	suspicion
516—16 \sim —349—22 $b \& h=3\sim 7\sim$ 248= $\circ 9\sim$ b (4 \sim)= 57— $\sim b=\circ 0$	$\circ 0$	7 \circ 1	that
516—16 — $\circ 49$ —22 $b \& h=327\sim$ 94—43 $\circ 48$ —43— $\sim 0\circ+1=206$	$\circ 06$	74 2	my
516—167—349— $\sim b \& h=\circ$ —284—4 \circ —7 h ($\circ 84$)= 36+90=1 6—1 $h=125$	1 5	73 1	kinsman s
516—167— $\circ 49$ —22 $b \& h=3$ 7— $\circ 84=$ 43 248—43— 20 $\circ+1=\circ 06+1 b=\circ 07$	07	~ 4 2	servant
516—16 \sim —349—2 $\sim b \& h=3$ 7— $\sim 48=$ 9—2 $\sim b$ (~ 48)= 516—167—349— $\sim b \& h=327\sim$ 18 (74 2)—109— $\circ 0$ $\sim 9\sim$ —1 $l=\circ 8$	57	7 \circ 1	young
516—167—349—2 $\circ b \& h=3\circ 7\sim$ 248= 9—27 (73 1)= 516—167—349— $\circ b \& l=3\circ 7\sim$ 0= 17 447— ~ 7 =1 0+1=171	$\circ 8$ $\circ 9$	7 \circ 1 73 2	Harry Percy
516—167—349— $\circ b \& l=32\sim$ —248= 9—7 $b=\sim 0$ $\circ 16$ —16 —349— $\circ 2 b \& h=3\circ 7\sim$ 9 (73)— ~ 78 —14 $b \& h$ exc = $\circ 64$	1,1 ~ 0	7 \circ 1 75 1	was the
516—16 —349— $\circ \sim b \& l=\circ 3\sim$ — $\circ 19=$ 108— $\circ b=86$ 284—86=198+1=199	264	~ 4 1	man
516—167—349— $\circ 2 b \& h=327\sim$ 50= $\sim 7\sim$ 37 (3) =40 ~ 48 —40= 08+1= ~ 09	199	~ 4 1	to
516—167—349— $\circ 2 b \& h=327\sim$ 0= $\circ 9\sim$ 84=13 248—1 $\circ=\sim$ $\circ+1=\circ 36$	209	~ 4 2	whom
516—167— $\circ 49$ — $\circ \sim b \& l=3$ 7—198 (74 \sim)=1 9 193—129—64+1=65+1 $h=66$	36	74 2	he
516—16 —349—2 $\sim b \& h=3\sim$ — $\circ 18$ (~ 4 2)=109—50= 516—1 \circ —349—2 $\sim b \& h=3\circ 7\sim$ 30= 9 —6 $h=291$	66	7 1	gave
516—167—349— $\circ 2 b \& h=3\circ 7\sim$ 83=44	59	74 \sim	every
516—16 —349— $\circ 2 b \& h=3\circ 7\sim$ 30= 97	91	~ 5 1	night
516—16 \sim —349— $\circ 2 b \& h=3\circ 7\sim$ 18 (~ 4 \circ)=109—50= 59	44	74 2	the
	297	75 1	half
	$\circ 9$	~ 4 1	of

	Word	Page and Column	
516—167=349—22 <i>b</i> & <i>h</i> =327—284=43	43	75 1	what
516—167=349—22 <i>b</i> & <i>h</i> =327—198=129—90=39	39	73 2	he
516—167=349—22 <i>b</i> & <i>h</i> =327—198=129—79=50+29=79		73 2	took
516—167=349—22 <i>b</i> & <i>h</i> =327—219=58 284—58= 226+1=227+6 <i>h</i> =233	233	74 1	through
516—167=349—22 <i>b</i> & <i>h</i> =327—198=129—79=50	50	73 2	the
516—167=349—22 <i>b</i> & <i>h</i> =327—248=79—22 <i>b</i> =57 193—57=136+1=137+1 <i>h</i> =138	138	75 1	day
516—167=349—22 <i>b</i> & <i>h</i> =327—281—43	43	74 2	at
516—167=349—22 <i>b</i> & <i>h</i> =327—248=79—22 <i>b</i> =57 193—57=136+1=137	137	75 1	the
516—167=349—22 <i>b</i> & <i>h</i> =327—29 (73 2)=298—284 =14 10 <i>b</i> =4	4	74 2	gate

The Curtain play-house was surrounded by a muddy ditch to keep off the rabble, and doubtless the money paid to see the performances was collected at a gate at the drawbridge

And then we have this striking statement

516—167=349—22 <i>b</i> & <i>h</i> =327—30=297—248=49+ 90 (73 1)=139	139	73 1	Many
516—167=349—22 <i>b</i> & <i>h</i> =327—50=277	277	74 1	rumors
516—167=349—22 <i>b</i> & <i>h</i> =327—30=297—50=247— 219=28—22 <i>b</i> =6 447—6—111+1—112	442	75 1	are
516—167=349—22 <i>b</i> & <i>h</i> =327—284—43—18 <i>b</i> & <i>h</i> (284)=25 248—25=223+1=224	224	74 2	on
516—167=349—22 <i>b</i> & <i>h</i> =327—254=73—50 (74 2)=	23	74 1	the
516—167=349—22 <i>b</i> & <i>h</i> =327—29 (73 2)=278	278	74 1	tongues
516—167=349—22 <i>b</i> & <i>h</i> =327—50=277—237—10 281 10=244+1=245	245	74 1	of
516—167=349—22 <i>b</i> & <i>h</i> =327—248—79—50=29+ 28 (73 2)=57	57	73 2	men
516—167=349—22 <i>b</i> & <i>h</i> =327—248=79—22 <i>b</i> (248)= 57—7 <i>b</i> =50	50	75 1	that
516—167=349—22 <i>b</i> & <i>h</i> =327—281—43 248 13= 205+1=206	206	74 2	my
516—167=349—22 <i>b</i> & <i>h</i> =327—248=79—2 <i>h</i> (248)= 77 237—77=160+1=161+3 <i>b</i> =164	164	73 2	cousin
516—167=349—22 <i>b</i> & <i>h</i> =327—284—43—18 <i>b</i> & <i>h</i> (284)=25+50 (74 2)=75	75	74 2	hath
516—167=349—22 <i>b</i> & <i>h</i> =327—248=79	79	74 1	prepared
516—167=349—22 <i>b</i> & <i>h</i> =327—251—73—15 <i>b</i> & <i>h</i> = 58—50 (76 1)=8	8	76 2	not
516—167=349—22 <i>b</i> & <i>h</i> =327—254=73	73	74 1	only
516—167=349—22 <i>b</i> & <i>h</i> =327—30=297—248—19— 22 <i>b</i> =27—2 <i>b</i> =27	[27]	74.1	the
516—167=349—22 <i>b</i> & <i>h</i> =327—254 (75 1)=73	73	74 2	Contention
516—167=349—22 <i>b</i> & <i>h</i> =327—30=297—248—19 281 19=235+1=236	236	74 1	between
516—167=349—22 <i>b</i> & <i>h</i> =327—193=131 15 <i>b</i> & <i>h</i> = 119—50=69 457 (76 2)+69=526—3 <i>b</i> =523	523	76 1	York

	W d	P g C l m d	
516—167—349—22 b & f=327—254=73—15 b & h=			
53 508—8=40+1=401	401	75 2	and
516—16—349—22 b & h=3.7—140 (16 2)=182			
508—18—3 6+1=927	3 1	75 2	Lancaster
516—167—349—22 b & h=327—248=79—7 b=12	72	75 1	and
516—167—349—22 b & h=307—193=134 284—134			
=150+1=151+6 h=157	107	4 1	King
516—167—349—22 b & f=30—193=104—49 (6 1)			
=80 603—85=518+1=519	019	76 2	John
516—16—349—22 b & h=3.7—00—29—248=49—			
22 b=7 984—07—207+1=208+3 h=961	61	74 1	and
516—16—349—22 b & f=30—190=1 4 448—134			
=314+1=315+1 f=916	316	16 1	this
516—16—349—22 b & f=307—193=104	134	74 1	play
516—167—349—22 b & h=3.7—48=79—10 b=69	69	74 1	but
516—167—349—22 b & h=3 7—9 (3 2)=78—10 b=	68	74 1	other
516—167—349—22 b & h=307—983 (74 1 up)—11			
7 h (83)=37	37	74 2	plays
516—167—349—22 b & h=3.7—4=73 508—73=			
485+1=486+1 f=437	437	75 2	which
516—167—349—22 b & h=3.7—27 (1 1)=300—284=	16	74 2	are
516—167—349—22 b & h=30—284=43 43+193=	236	10 1	put
516—16—49—22 b & h=3 1—284=43—10 b=33	03	74 2	forth
516—16—349—22 b & h=3 7—84=4	4	74 2	at
516—16—49—22 b & h=3 1—237 (13 2)=90 284			
—90—194+1=190	190	74 1	first
516—167—349—22 b & f=327—48=79 984—79=			
205+1=06	906	14 1	under
516—16—349—22 b & h=30—219 (74 9)=108			
193—108—85+1=86+3 b=89	89	5 1	the
516—16—349—22 b & h=3 7—284=43—18 b & h			
(84)=0 219—5=194+1=190	190	74 2	name
516—16—349—22 b & h=7—00=977—218=59	59	4 1	of
516—16—349—22 b & f=307—98 (13 2)=99—84			
=10 248—15=933+1=934	04	74 2	More
516—167—349—22 b & h=30—00=97—218=59			
284—59=225+1=296	6	74 1	low
516—16—349—22 b & h=30—237 (73 9)=90 169			
—90—9+1=80	80	73 1	and
516—16—349—22 b & h=3 —984=43—10 b & h			
(84)=0+918=43—2 b & h=241	241	74 2	now
516—16—349—22 b & h=30—30—997—169 (73 1)			
=1 8 937—1 2=109+1=110+3 b=113	113	73 2	go
516—16—349—22 b & f=3 1—937 (73 9)=90 84			
—90—194+1=190+6 h=901	901	74 1	abroad
516—167—349—22 b & h=3.7—00—217—219=58			
284—03=9 6+1=7	0 7	74 1	as
516—16—349—22 b & f=3 7—937 (73 1)=90—			
11 b & h=9	90	74 1	prepared

	Word	Page and Column	
516—167=349—22 <i>b</i> & <i>h</i> =327—30=297—248=49			
447 19=398+1=399+3 <i>b</i> =402	402	75 1	by
516—167=349—22 <i>b</i> & <i>h</i> =327—30=297—254=43—			
15 <i>b</i> & <i>h</i> (254)=28	28	75 2	Shak'st
516—167=349—22 <i>b</i> & <i>h</i> =327—219 (74 2)=108—			
22 <i>b</i> & <i>h</i> =86 193—86=107+1=108+6 <i>b</i> & <i>h</i> =114	114	75 1	spurre

And here let us pause, and—if any doubt still lingers in the mind of the reader as to existence of a Cipher narrative infolded in the words of this text—let us consider the words *shak'st* and *spurre*, and observe how precisely they are adjusted to the pages, scenes, and fragments of scenes, just as we found the words *old jade* and *seas-ill* to match by various processes of counting with the root-numbers

We have *shak'st* but once in many pages. It would not do to use it too often—it would arouse suspicion, hence, we will soon find *Jack* substituted for it, which, no doubt, was pronounced, in that day, something like *shock* or *slack*. I have heard old-fashioned people give it the *shock* sound, even in this country, where our sounds of *a* are commonly narrower and more nasal than the English. The word *shak'st* is found on the fourth line of column 2 of page 75 of the Folio

Thou *shak'st* thy head and hold'st it Feare or Sinne, etc

While the *spurres* are many times repeated in the first column of page 75, thus

He told me that Rebellion had ill luck
And that yong Harry Percies *Spurre* was cold

And eight lines below we have it again

Said he yong Harry Percies *Spurre* was cold?
(Of Hot-*Spurre*, cold-*Spurre*?) that Rebellion
Had met ill lucke?

Here in twelve lines the word *spurre* occurs four times, and it does not occur again until near the end of the play

Now let us see how these words match with the Cipher numbers. If we take 505 and deduct the modifier 30, we have 475 left, if we count forward from the top of column 2 of page 75, the 475th word is *shak'st*, that is, leaving out the bracketed and hyphenated words. But if we again take 505 and count from the same point, *plus b & h*, the 505th word is again *shak'st*. Why? Because there are just 30 bracketed and hyphenated words in column 1 of page 75, and these precisely balance the 30 words of the modifier in 74 2. But if we take 505 again, and deduct 29, the number of words in the last section of 74 2, we have left 476, and if we start to count from the end of scene 2 on 76 1, and count up and back and down, the 476th word is the same word *shak'st*, and if we take the root-number 506 and deduct 30 and count in the same way again, the count ends on the same word, *shak'st*.

And here, to save space, I condense some of the other identities. The reader will observe the recurrence of the very root-numbers we have been using

505—219=286—50=236—193—43—15 <i>b</i> & <i>h</i> (193)=	28	75 2	shak'st
505—284—221—193=28	28	75 2	shak'st
505—219=286—193=93—15 <i>b</i> & <i>h</i> (193)=78—50 (76 1)=	28	75 2	shak'st
505—30—175—254 (75 1)=221—193=28	28	75 2	shak'st

	W	d	Pa C	nd m	
505—193—312—10 b & h (193)— 9 — 54—47—1 b & / (193)— 8	8	8	2		shak st
505—30—45—193— 82—54— 8	8	8	8		shak st
516—167—349—2 b & /—37—50— 9 —51—43—10 b & h (54)—8	8	8	2		shak st
516—167—349— b & h—37—50— —146 (62)— 131—3—18—50— 8—50—8	8				shak st
505—50—45— 19 (54)—56—193—43—1 b & h (193)—8	9	5	2		shak st
505— 9—16—218—58—2 b & h (18)— 36—193— 43—15 b & h (193)—8	8	7	8		shak st

And there are still others

Can any man pretend this came about by accident? No for be it observed that *every number* which produces the word *shak st* in the above examples counting from the beginning or end of pages or fragments of pages is a *C p h r n m b e* And this concordance exists not once only but *fourteen times!*

And as the internal narrative must bring in some reference to Shakspeare every one of these fourteen times by these fourteen different counts the reader can begin to realize the magnitude of the story that is hidden under the face of this harmless looking text And then be it also observed eleven of these fourteen references grow out of that part of the story which comes from the root number 505 the word *shak st* does not match once nor can it be twisted into matching with 53 or 513 Why? Because Bacon only occasionally refers to Shakspeare his story drifts into other and larger matters than his relations to the man of Stratford The only time when 53 touches upon *Shakspeare* is when it alternates with 505 thus

505—167—538— b & h (167)—316—30—236—50 (54)				
—536—19—43—10 b & h (193)— 8	8	8		shak st
503—16—356— 2 b & h (16)—334— 44—334—113 +1—114	114	7	1	spurre }
But let us turn to the word <i>spurre</i> We have				
505—167—338—254—84—10 b & h—69—9 b & h—60	60	8	1	spurre
516—167—349— b & /—37—50—57—193—84— 10 b & h—69—9 b & h—60	60	8	1	spurre
505—198 (74)—30—218 (54)—89—5 b & h (518)— 67—56—60	60	8	1	spurre
505—197 (74)—508—548—60	60	8	1	spurre
505—167 (74)—338—1 h (167)—337—548—89— 5 b (248)—67—75—60	60	5	1	spurre
505—198 (4)—507—193—114	114	5	1	spurre
53—167—356— 2 b & /—54— 44—334—113+1—	114	8	1	spurre
53—167—356—5 b & h—334—248—86— 193—86— 107+1—108+6 b & h—114	114	8	1	spurre
505—193—312—198 (74 2)—114	114	8	1	spurre
505—167—338—1 / (167)—337—54—83— 193—85— 110+1—111+35—114	114	7	1	spurre
516—167—349— 447—349—98+1—99—6 h—105 (105)	75	7	1	spurre
516—219—597—193—104—15 b & h—89— 193—89 —104+5— b & h—105	(10)	7	1	spurre

		Word	Phonetic	
516-167	34	0-22 b & h=327-237-90-3 v (237)		
=87	1	3-87=106+1=107	(107)	purro
516-167	34	0-22 b & l = 327-193 134-15 l e v	(119)	purro

[illegible]

But it may be said these are words you'd better not use. Let us see. There is the French word *comédie* translated in the same way and I am sure the Prov. author would not have used the word. It occurs in the Plays 112 times. The French word *tragedie* occurs 100 times. There is no reason apart from the English name for the word *tragedie* as often in the Plays as in the Bible. The word *comedy* occurs 300 times in the Bible it occurs 14 times in the Plays. The word *play* in the Plays very seldom refers to a drama. It occurs 10 times in the Plays 52 times in the Bible 7 times. *Tragedy* occurs 10 times in the Plays 3 times. *Tragedy* is found 24 times in the Plays and 3 times in the Bible 3 times. *Tragedy* occurs 22 times in the Plays and 10 times in the Bible. *Tragedy* occurs 40 times in the Bible 40 times in the Bible.

But it may be said that dramatical compositions would naturally refer more to *play* and *play* and *game*, etc., than a religious work. But in the Plays themselves the widest differences in this respect. In *A. J.* for instance the word *please* (pronounced *plais*) occurs but once in *Ham. I. III.* it is found 23 times! *Play* occurs but twice in the *Comedies of I.* but in *I. H.* 117 times, in *Henry VIII.* 14 times and in *Har. 35* times! *Game* occurs 14 times in *Measure*, 1st *Henry VI.*, in *II. Measure* of *I.* and *Measure* in the *Merry Wives*, and the *Two Gentlemen of Verona* while in *Julius Caesar* we find it seven times in *Macbeth* 8 times, in *Lea* 8 times, and in *Othello* 7 times.

These differences are caused by the fact that in some of the Plays the Cipher narrative dwells more upon Shakspeare than in others. But *W/L* is found in every one of the Plays, and it is therefore probable that the Stratford man entered very largely into Bacon's secret life and thought and consequently into the story he tells. It will be a marvelous story when it is all told, and we find out what the wrong was that Caliban tried to work upon Miranda.

But we go still farther with Cecil's reasons for believing that Shakspeare did not write the Plays, and we carry the same root-number with us into another chapter

CHAPTER X

SHAKSPEARE INCAPABLE OF WRITING THE PLAYS

A very superficial ignorant neghing fellow

Was for Was 2

EVERY Cipher word in this chapter also is the 327th word from the same points of departure which have given us all the Cipher story which has preceded it

We have this further statement from Cecil to the Queen

516	349	37	397
167 (74 2)	2 b & h	50	0
349	37	277	297

	Word	Page	Column	
516-167-349-2 b & h-37-50-277-0-				
603-1-3,6+1-37	37	76 2		He
516-16-349-2 b & h-327-30-97-193-104	104	74 1		is
516-167-349-2 b & h-327-30-97-193-104-				
50-4-50 (76 1)-4 508 1-504+1-504+1 h-506		75 9		the
516-167-349-2 b & h-37-30-97-193-	104	76 1		son
516-16-349-2 b & h-327-30-97-193-104-				
15 b & h-89 448-89-309+1-360	360	76 1		of
516-167-349-2 b & h-37-50-2,7-50 (76 1)-	97	76 2		a
516-167-349-2 b & h-32,49 (76 2)-80	80	70 1		poor
516-167-349-2 b & h-327-146 (76 2)-181-				
9 h & b-(17)	(17)	75 2		peasant
516-167-349-2 b & h-37-30-97-49 (6 1)-				
248-248=0+1-1	1	74 2		who
516-16-349-2 b & h-37-50-77-146-131	131	76 1		yet
516-16-349-2 b & h-37-30-97-193-104				
448-104-344+1-345	345	76 1		followed
516-167-349-2 b & h-37-50-277-145-132-				
10 b=192	1	74 1		the
516-167-349-2 b & h-327-193-134-5 h (193)				
-1 9-1-17	127	76 1		trade
516-167-349-2 b & h-37-50-77-193-84-				
15 b & h-69-10 b-9	59	74 1		of
516-167-349-2 b & h-37-30-97-193-104-				
15 b & h=89 508-89-419+1-40	490	70 2		glove
516-167-349-2 b & h-37-50-77 284-277-				
7+1-8+18 b & h-(96)	(26)	74 1		making

	Word	Page and Column	
516—167—349—22 <i>b</i> & <i>h</i> —327—30—297—193—104 —3 <i>b</i> —101	101	76 1	in
516—167—349—22 <i>b</i> & <i>h</i> —327—30—297—248—49— 22 <i>b</i> —(27)	(27)	74 1	the
516—167—349—22 <i>b</i> & <i>h</i> —327—30—297 49 (76 1)— 248 1 <i>h</i> —244	244	74 1	hole
516—167—349—22 <i>b</i> & <i>h</i> —327—30—297—49 (74 2)—	248	74 1	where
516—167—349—22 <i>b</i> & <i>h</i> —327—30—297—193—104 50—54 603—54—549+1—550	550	76 2	he
516—167—349—22 <i>b</i> & <i>h</i> —327—50—277 447—277— 170+1—171	171	75 1	was
516—167—349—22 <i>b</i> & <i>h</i> —327—30—297—146 (76 2) —151—3 <i>b</i> —148—3 <i>h</i> —145	145	76 1	born
516—167—349—22 <i>b</i> & <i>h</i> —327—30—297—193—104— 10 <i>b</i> (193)—94	94	74 2	and
516—167—349—22 <i>b</i> & <i>h</i> —327—254—73—15 <i>b</i> & <i>h</i> — 58 248—58—190+1—191	191	74 2	bred,
516—167—349—22 <i>b</i> & <i>h</i> —327—30—297—30—267 448—267—181+1—182+10 <i>b</i> & <i>h</i> —192	192	76 1	one
516—167—349—22 <i>b</i> & <i>h</i> —327—30—297—50—247	247	74 1	of
516—167—349—22 <i>b</i> & <i>h</i> —327—50—277—248—29— 2 <i>h</i> (248)—27	27	74 1	the
516—167—349—22 <i>b</i> & <i>h</i> —327—30—297—50—247— 12 <i>b</i> & <i>h</i> —235	235	74 1	peasant towns
516—167—349—22 <i>b</i> & <i>h</i> —327—50—277—145—132	132	74 2	of
516—167—349—22 <i>b</i> & <i>h</i> —327—30—297 447—297 —150+1—151+5 <i>h</i> —156	156	75 1	the
516—167—349—22 <i>b</i> & <i>h</i> —327—30—297—248—49— 24 <i>b</i> & <i>h</i> (248)—25	25	74 1	West
516—167—349—22 <i>b</i> & <i>h</i> —327—50—277 447—277— 170+1—171+11 <i>b</i> —182	182	75 1	And
516—167—349—22 <i>b</i> & <i>h</i> —327—254—73—51 (448)— 22 603—22—581+1—582	582	76 1	there
516—167—349—22 <i>b</i> & <i>h</i> —327—193—134 10 <i>b</i> (193) —124 448—124—324+1—325	325	76 1	are
516—167—349—22 <i>b</i> & <i>h</i> —327—30—297—193—104 284 104—180+1—181	181	74 1	even
516—167—349—22 <i>b</i> & <i>h</i> —327—50—277	277	74 1	rumors
516—167—349—22 <i>b</i> & <i>h</i> —327—50—277—145 (76 2) —132—11 <i>b</i> & <i>h</i> —121	121	74 1	that
516—167—349—22 <i>b</i> & <i>h</i> —327—50—277—145—132 —7 <i>b</i> —125	125	74 2	both
516—167—349—22 <i>b</i> & <i>h</i> —327—50—277 284 277 —7+1—8	8	74 1	Will
516—167—349—22 <i>b</i> & <i>h</i> —327—193—134 15 <i>b</i> & <i>h</i> —119 284 119—165+1—166+6 <i>h</i> —172	172	74 1	and
516—167—349—22 <i>b</i> & <i>h</i> —327—50—277 49 (76 2)— 228 1 <i>b</i> —224	224	76 2	his
516—167—349—22 <i>b</i> & <i>h</i> —327—248—79 447—79— 368+1—369+3 <i>b</i> —372	372	75 2	brother

	W d	Page and Column	
516—167—349—2° b & h—3~—0—2,~—14, (76 2)—	182	76 1	did
516—167—349—° b & h—327—30—°97—103—104 508—104—404—~—40,~	40,~	° 2	themselves
516—167—349—23 b & h—3°~—80—~9~—0—24 — 14,~10 49~—10°—396+1—397	397	76 1	follow
516—167—349—° b & h—3°7—30—°9~—103—104 —1, b & h—89 284—89—19,~+1—106+6 h—	°02	° 1	that
516—167—349—2° b & h—3°~—0—2 ~—14, (76) —13,~ b & h—1°7	127	76 1	trade
516—167—349—22 b & h—3°7—50—2°7—103—84— 1, b & h—69	69	° 2	for
516—167—349—2° b & h—3°,~—80— 9~—14,~1,° 577—1,2—4 ,+1—1°6+17 b & h—443	443	° 1	some
516—167—349—° b & h—3°,~—0—°7~—0 (6 1)—	°°~	° 1	time
516—167—349—°2 b & h—3°7—0—°7~—14, (76 °) —182—3 b—1°9 284—1°9—1,~+1—1,6	1,6	74 1	before
516—167—349—2, b & h—3°7—30—°9~—, h—°9	292	° 1	they
516—167—349—° b & h—3°,~—°,1—~3 °18—73 —1°,+1—176	1,6	74.2	came
516—167—349—°2 b & h—3° —0—2,7—14,~13° 284—13,~1 °+1—1,3	1,3	° 1	here

Here are fifty six more words growing out of the same root number 516—167—349— b & h—3 7 modified by 30 or 50 which gave us whole pages of narrative in the last chapter. We will see hereafter that we advance in order from the more complex to the more simple that is the above root number 3 7 obtained by counting in the ~ bracketed and hyphenated words in the second subdivision of column 2 of page 74 is followed by 516—167—349 where we leave out of the count the ~ bracketed and hyphenated words. And this is cunningly contrived because one trying to unravel the Cipher would first undertake the more simple and obvious forms and would scarcely think of obtaining a root number by counting in the bracketed and hyphenated words in the second subdivision of column ~ of page 74 or any similar subdivision.

The brother here referred to was Shakspeare's brother Gilbert born in 1566 two years after Shakspeare's birth. If Shakspeare came to London in 1587 Gilbert was then twenty-one years of age. Very little is known of him. Halliwell Phillpotts thinks he was in later life a haberdasher in London.¹

But as his name does not occur in the subsidy lists of the period it is not unlikely that he was either a partner with or assistant to some other tradesman of the same occupation.

The fact that he is found in London accords with the intimation in the Cipher narrative that he came there with his brother and probably was at first also a hanger on about the play houses.

The reader will here observe how the words *glote making* grow out of the same root number one being 3 7 minus 30 the other 3 7 minus 50. Observe also how the terminal number 104 produces *is the son of follo wed glote in he and themselves and that* while 77 gives us *he a s t the of makin' was the rumors that both Will Is did trade for time and before*.

If there is no Cipher here how could *glote* and *making* and all these other words grow out of 3 7 modified by 50 and 30?

CHAPTER XI

SHAKSPERE WOUNDED

This morning, like the spirit of a youth
That means to be of note, begins betimes

Antony and Cleopatra, i., 2

EVERY Cipher word in this chapter is the 338th word from the same points of departure as in the previous chapters

I gave in Chapter VI, page 694 *ante*, something of the story of Shakspeare's youth, and yet but a fragment of it. I am of the opinion that it runs out, with the utmost detail and particularity, on the line of the root-number 338 [505 167 (74 2)=338] to the end of *2d Henry IV*, and, possibly, to the beginning of *1st Henry IV*. I gave in Chapter IV the statement that Shakspeare

Goes one day and with ten of his followers did lift the water gate of the fish pond off the hinges, and turns all the water out from the pond, froze all the fish, and girdles the orchard

And also

They drew their weapons and fought a bloody fight, never stopping even to breathe

And further, that when he ran away from home

He left his poor young jade big with child

Now between the description of the destruction of the fish-pond and the account of the fight there comes in another fragment of the story

The narrative seems to be a confession, made by Field. Hence its particularity. It is believed that Richard Field, the printer, was a Stratford man. In 1592 Shakspeare's father, with two others, was appointed to value the goods of "Henry Feelde, of Stratford, tanner," supposed to have been the father of Richard Field the printer"¹ Halliwell-Phillipps asserts positively that he was his father². Richard Field was also, as I have shown, the first printer of *Venus and Adonis* and *The Rape of Lucrece*.

¹ Collier's *English Dramatic Poetry*, iii, 439

² *Outlines*, p. 69

	Word	Page and Column	
505-167-338-284-54	54	73 2	And
505-167-338-248-90-24 b & h (248)-66-5 b-	61	74 1	while
505-167-338-40 (74 2)-289 408-289-009+1-	214	76 1	we
505-167-338-50 (76 1)-288 408-288-210+1-	211	76 1	are
505-167-338-6 h-332	332	75 1	thus
505-167-338-284-54 237-54-183+1-184	184	73 2	busily
505-167-338 408-338-160+1-161+10 b & h-	171	76 1	engaged
505-167-338-284-54+28 (73 2)-82	82	73 2	my
505-167-338-284-54-18 b & h (84)-36	36	73 2	Lord
505-167-338-284-54	54	73 2	and
505-167-338-145 (6 2)-103-4 h col -189	189	77 1	some
505-167-338-50-288-146 (76 2)-142-3 b (146)-	139	76 1	of
505-167-338-145 (76 2)-103-3 b (145)-190			
448-190-208+1-209	209	76 1	his
505-167-338-145 (76 2)-103 448-103-209+1			
-209+4 b-260	260	76 1	followers
505-167-338-50-288 408-288-210+1-211			
+1 h-212	212	76 1	set
505-167-338-50 (74 2)-288-103-90-50 (76 1)			
-45 508-45-163+1-164	461	75 2	upon
516-167-338-50-288-22 b & h-266-50-216-			
145-71	71	76 1	us

The reader will observe that every word of this sentence is derived from the same root number (505-167-338) and he will also note how often the terminal root number 54 is used

Then follows the description of the bloody fight given in Chapter VI

The story of Shakspeare's deer killing is found in the latter part of *1st Henry IV*. We take the same root number 505-167-338 and commencing on the first column of page 73 (part of 'The Heart of the Mystery') we find that by intermingling the terminal fragments of the second scene of *2d Henry IV* with the terminal fragments of the last scene of *4th Henry IV* we get these words

505-167-338-50-288-49 (76 1)-239-79 (73 1)-			
160 288-160-408+1-409	429	72 2	Jack }
505-167-338-30-308-193-115-1 h col -114	114	75 1	spur }
505-167-338-50-288-169 (73 1)-119-1 h			
(169)-118 346-118-208+1-9	9	72 1	hath
505-167-338-50-288-142 (73 1)-146-1 h (142)			
-145+170-315-1 h col -314	314	72 2	killed
505-167-338-50-288-49 (6 1)-239-90 (3 1)-	149	72 2	many
505-167-338-50-288-169 (73 1)-119-1 / (169)-	118	72 2	a
505-167-338-50-288-142 (73 1)-146-1 h (142)-	145	72 2	deer

As I have before noted *Jack* had probably in that day the sound of *sack* for the word being derived from the French retained the *sh* or *h* sound. We find this given by Webster to *Jacquie*. The word *Jack* will be found repeatedly used in the Cipher for the first syllable of the name of *Shakspeare*. It will be noted in this example that out of seven words all are derived from 338-50-88 except one which is 338-30 two are derived from 88-169-119 two from 88-49

(76 1)=239, and two are derived from 288—142=146 This recurrence of terminal root-numbers is very significant I would explain that 142 is the number of words from the end of the first subdivision of 73 1 to the bottom of the column, and 79 and 90 are, of course, the two other principal subdivisions of that column And the reader will observe that to obtain 338—169 we have deducted the number of words from the top of the first subdivision of 73 1 down the column, while when we have 338—142 we have the number of words from the bottom of that same subdivision down the same column It will thus be seen that there is a relation and an order in the formation of the sentence, that it moves from the two ends of the same subdivision

It seems that Shakspeare and "our party" had killed a deer, made a fire and had the body "half eaten "

	Word	Page and Column	
505—167=338—141 (73 1)=197 237—197—10+1=	41	73 2	The
505—167=338—30 (74 2)=308—50 (76 1)=258 588			
—258=330+1=331+1 <i>h</i> =332	332	72 2	body
505—167=338—30 (74 2)=308—50 (76 1)=258 284			
—258=26+1=27+7 <i>h</i> col =34	34	74 1	of
505—167=338—30 (74 2)=308—50 (76 1)=258—27			
(73 1)=231	231	72 2	the
505—167=338—193 (75 1)=145	145	72 2	deer
505—167=338—169 (73 1)=169—1 <i>h</i> (169)=168 237			
—168=69+1=70+3 <i>b</i> col =73	73	73 2	was
505—167=338—30 (74 2)=308—50=258	258	72 2	indeed
505—167=338—30=308—198 (74 2)=110+194—304			
—7 <i>b</i> & <i>h</i> col =297	297	75 1	half
505—167=338—30 (74 2)=308—50 (76 1)=258—13			
<i>b</i> & <i>h</i> col =245	245	74 1	eaten

If the reader will count down from the top of 74 1 he will find the word *eaten* cunningly hidden in the middle of the hyphenated word *worm-eaten-hole*

505—167=338—30=308—198=110	110	75 1	He
505—167=338—30=308—198 (74 2)=110+194=304	304	75 1	found
505—167=338—30=308—141 (73 1)=167 170—			
167=3+1—1	4	72 2	it
505—167=338—193=145+346 (72 2)=491—1 <i>h</i> col =490	490	72 2	lying
505—167=338—30=308—141 (73 1)=167	167	72 2	by
505—167=338—141=197 237—197=40+1—41			
+ 3 <i>b</i> col =44	44	73 2	the
505—167=338—30=308—50=258—79=179			
—1 <i>h</i> (79)=178 237—178=59+1=60	60	73 2	foot
505—167=338—28 (73 1)=310 588—310=278+1=	279	72 2	of
505—167=338—30=308—141 (73 1)=167 588—			
167—121+1—422	422	72 2	a
505—167=338—30=308—141=167 237—167			
=70+1=71	71	73 2	hill

Let the reader consider for an instant how different are the words that are here the 338th from certain clearly established points of departure, as compared with the words produced by 523—167=356, or as compared with those which came out from 505 and 523 *minus* the subdivisions of 75 1 Compare *Shakspeare had*

killed many a deer the body of the deer was half eaten He found it lying by the foot of a hill with How is this deriv'd? Saw you the Earl? etc or Her Grace is furious and hath sent out etc or With this pipe he hath blown the flame of rebellion almost into open war etc In every case the character of the words is totally different

The Cipher story proceeds to tell how Sir Thomas Lucy and his son came upon the scene—they had a fight with the poachers and drove them off We have

	Word	Page	Column	
505—167—338—30—308—50 (76 1)—208—27 (73 1)				
= 31 + 170 (12 2)—401	401	72 2		We
505—167—338—30—308—142 (73 1)—166 347				
(72 2) + 166—513	513	72 2		fought
505—167—338—30—308—141 (73 1)—167 + 1 0 (2 2)—337		72 2		a
505—167—338—141 (73 1)—197	197	72 2		hot
505—167—338—141 (73 1)—310	310	72 2		and
505—167—338—142 (73 1)—196 346—196—100 + 1				
= 151 + 2 1/2 col —153	153	72 2		bloody
505—167—338—141 (73 1)—197	197	73 2		fight

Certainly if all this is accident it is extraordinary that the accident on one page should precisely accord with the accident on all other pages that is to say — 505 — 167 — 338 minus 30 and 50 tells us the story of the last bloody fight when the boys of Stratford destroyed Sir Thomas Lucy's fish pond and here we have the account (by the same 505—167—338—30 and 50) of a previous hot and bloody fight when Sir Thomas found them devouring the body of a deer And it was in revenge for punishment inflicted for the first fray—

[505—167—338—142 (73 1)—196 346 (10 2)—196—				
101 + 1—150 + 2 1/2 col —104	104	72 2		fray]—

that the young desperadoes organized the riot to destroy the fish pond And in this latter fight Shakspeare was badly wounded shot by a pistol in the hands of Sir Thomas Lucy The story is too long to give here in detail Every letter from my publishers is a cry of despair about the increasing size of this work and some of my malignant and ungenerous critics are clamoring that my book will never appear I can therefore only give extracts from the story It runs through a great part of page 7 of *1st Henry IV* My Lord for he was lord of the barony and his son are mounted and armed And here we have the word *barony* the 149th word of the 75 I obtained from the same root number thus

505—167—338—50 (74 2)—288—49 (16 1)—39—90				
(73 1)—149	149	75 1		barony

They come with all their household

505—167—338—50—288—49 (16 1)—239—79 (73 1)				
= 160 284—160—124 + 1—15	124	74 1		with
505—167—338—50—288—49 (16 1)—239—90 (73 1)—	149	74 1		household

a great *multit de* and to find *multitude* we repeat the last count but one adding in however the hyphenated words thus

505—167—338—50—288—49 (76 1)—239—79 (73 1)				
= 160 84—160—124 + 1—125 + 7 1/2 col —132	132	74 1		multitude

	Word.	Page and Column	
And here we have <i>great</i>			
505—167=338—237=101—3 <i>b</i> (237)=98 169—98 =71+1=72	72	73 1	<i>great</i>
The number 90 represents the end of scene 3 on 73 1, and the number 79 that part of the next scene in the same column. See how the same number, 149, produces <i>barony</i> and <i>household</i> , while the corresponding number, 160, produces <i>with</i> and <i>multitude</i>			
And here we find the story running on, and the same terminal numbers, 149, 160, etc., continuing to produce significant words. We can see the philosophy of every word, they come either from deducting the whole of the first column of page 73 or the whole of the second column, or the fragments of each. We have had <i>the body of the half eaten deer—found lying by the foot of the hill—the hot and bloody fight—the lord of the barony coming with a great multitude of his household</i> . And Shakspeare ran away, and—			
505—167=338—30=308—79=179 237—179=58 +1=59	59	73 2	<i>The</i>
505—167=338—50=288—49 (76 1)=239—79=160 237—160=77+1=78	78	74 2	<i>pursuers</i>
505—167=338—50=288 49 (76 1)=239—79 (73 1)= (160)	74 2		<i>followed</i>
505—167=338—30=308 49=259—198 (74 2)= 61+198=259 5 <i>b</i> & <i>h</i> col =249	249	75 1	<i>and</i>
505—167=338—50=288 49 (76 1)=239—79=160— 1 <i>h</i> (79)=159 237—159=78+1=79	79	73 2	<i>took</i>
505—167=338—50=288—169 (73 1)=119	119	73 2	<i>him</i>
505—167=338—50=288 49=239—90=149	149	74 2	<i>prisoner.</i>
505—167=338—50=288—169=119—1 <i>h</i> (169)=118 588—118—170+1=171	471	72 2	<i>Percy</i>
505—167=338—50=288 49=239—79=160 170+ 160=330	330	72 2	<i>and</i>
505—167=338—30=308—50 (76 1)=258—79 (73 1)=	179	73 2	<i>the</i>
505—167=338—50=288—50 (76 1)=238—63 (27 to 91) =175 237—175=62+1=63+3 <i>b</i> col =66	66	73 2	<i>rest</i>
505—167=338—50=288—50 (76 1)=238—90=148	148	73 2	<i>of</i>
505—167=338—50=288—49 (76 1)=239—90=149	149	73 2	<i>our</i>
505—167=338—30=308 49 (76 1)=259—78 (79 <i>d</i>) =181 237—181=56+1=57	57	73 2	<i>men</i>
505—167=338—30=308—50=258—79 (73 1)=179— 1 <i>h</i> (79)=178 237—178=59+1=60+3 <i>b</i> col =63	63	73 2	<i>fled</i>

I do not pretend, for the reason stated, to give the whole account of this first raid of the Stratford boys, but simply to call attention to the fact that this page 73 is as full of arithmetical adjustments, with 505—167=338, as we found it to be in Chapter IV with 505—284, and 523—284, etc

In the presence of Percy in this story we probably have the explanation of the original relationship of Bacon with Shakspeare. Percy was Bacon's servant, he was, it seems, from Stratford, and he was Shakspeare's friend, hence when Bacon, after Marlowe's death, needed another mask, Percy, Bacon's confidant, doubtless suggested Shakspeare,

And here we have the account of how Sir Thomas charged on the insurgents, who were destroying the fish-pond

	W d	Page and Column	
505-167-338-30-308-50 (76 1)- ^o 18- ^o 48 (74 1)			
=10 193-10-183+1-184	184	75 1	My
505-167-338-50 (74 2)- ^o 88-50 (76 1)-238-50			
(74 2)-188+193-381-4 h col -3,7	377	75 1	Lord
505-167-338-254 (75 1)-84-9 b & h col -7 ^o	75	75 1	struck
505-167-338-30 (74 2)-308-198-110 193-110			
=83+1-84	84	75 1	his
505-167-338-30-308-50 (76 1)- ^o 58-108-60	60	75 1	spur
505-167-338-30-308-198-110 193-110-83+			
1-84+3 b col -87	87	75 1	up
505-167-338-30-308-219-89-1 h col -88	88	75 1	to
505-167-338-50-288-248-40-7 b col -33	33	75 1	the
505-167-338-248-90	90	75 1	rowell
505-167-338-30-308-219 (74 2)-89	89	75 1	against
505-167-338-30-308- ^o 48-60+194- ^o 4	^o 4	75 1	the
505-167-338-248-90-9 b & h col -81	81	75 1	panting
505-167-338-30-308-219-89-7 b col -8 ^o	82	75 1	sides
505-167-338-248-90-7 b col -83	83	75 1	of
505-167-338- ^o 4 (75 1)-84	84	75 1	his
505-167-338-50-288-210 (74 2)-69	69	75 1	horse
505-167-338-30-308-50 (76 1)- 18-198-60			
+193-253	253	75 1	and
505-167-338-49 (76 1)- ^o 89 447- ^o 89-1 8+1-	159	75 1	rode
505-167-338-30-308-50 (76 1)-258-219 (74 2)-	89	75 1	him
505-167-338-193-145	145	75 2	down

Here are twenty words all originating out of the same number which has been telling the story of Shakspeare's youth for many pages past to wit 505-167-338 and all but one of the twenty are found in the first column of page 75 and the greater part 16 out of 20 are found in the first subdivision of that column. If this be accident certainly there is nothing like it anywhere else in the world.

And Sir Thomas shoots Shakspeare leaving a scar that marked him for life. Prof. John S. Hart thought he saw the traces of such a scar in the Dusseldorf death mask. And Bacon to still better carry out the delusion that Shakspeare was Shakspeare wrote in one of the sonnets—the 11th

Your love and pity doth the impression fill
Which vulgar scandal stamped upon my brow

The story I have said goes back to the beginning of scene 3 act v page 71 of *1st Henry IV* and the *pistol* is found in 71 as will appear below.
We are told

505-167-338- ^o 0-308-50 (76 1)- ^o 8-193-65			
193-65-198+1-129+1 h-130	130	75 1	My
505-167-338-30-308-50 (74 2)-258	258	71 2	Lord
505-167-338-50-308-247 (74 2 up)-61	61	75 1	was
505-167-338-50 (76 1)-288-26 b & h col-262	262	75 1	furiously
505-167-338-30-308	308	75 1	He
505-167-338-248-90+194- ^o 84	284	75 1	drew
505-167-338-50 (74 2)- ^o 88-50 (76 1)-2 8	238	75 1	his

	Word	Page and Column	
505-167=338 49 (76 1)=289-169 (73 1)=120	120	71 2	pistol
505-167=338-30=308-50 (76 1)=258-198=60 +193=253	253	75 1	and
505-167=338-30=308- 49 (76 1)=259-213 (71 2) =46-1 1/2 (213)=45 458 45=413+1=414	414	71 1	shot
505-167=338 49 (76 1)=289-248=41-22 1/2 (248)= 19-3 1/2 col =16	16	75 1	him,
505-167=338-30=308 49 (76 1)=259-198 (74 2) =61-24 1/2 & 1/2 (198)=37	37	75 1	and,
505-167=338-30=308-248 (74 2)=60 284-60 =224+1=225	225	74 1	as
505-167=338-30 (74 2)=308-219 (76 1)=89 193 -89=114+1=115+6 1/2 & 1/2=121	121	75 1	ill
505-167=338-284=54	54	75 1	luck
505-167=338-30=308-193=115-15 1/2 & 1/2 (193) =100+193=293	293	75 1	would
505-167=338-30=308-248 (74 2)=60 193-60 =133+1=134+1 1/2 col =135	135	75 1	have
505-167=338 49 (76 1)=289 433-289=144+1=	145	71 1	it,
505-167=338-50=288-218 (74 2)=70	70	75 1	the
505-167=338-30=308-248 (74 2)=60-22 1/2 (248) =38-5 1/2 col =33	33	71 1	ball
505-167=338-30=308-50 (76 1)=258-193=65 508-65=443+1-144	444	75 2	hit
505-167=338-30=308 49 (76 1)=259-198 (74 2) =61-22 1/2 (198)=39	39	75 1	him
505-167=338-30=308-248 (74 2)=60-24 1/2 & 1/2 (248)=36-5 1/2 col =31	31	74 1	on
505-167=338-30=308-50 (76 1)=258-248 (74 2)=	10	74 1	the
505-167=338-30=308-50 (76 1)=258-50=208- 146=62+162=224 5 1/2 col =219	219	78 1	forehead,
505-167=338-30=308-254=54 284-54=230+ 1=231+5 1/2 col =236	236	74 1	between
505-167=338-30=308-50 (76 1)=258-248 (74 2) =10+193=203	203	75 1	the
505-167=338 49 (76 1)=289-248 (74 2)=41 447 41-406+1-407	407	75 1	eyes

Observe here the recurrence of remarkable words, fitting precisely to 505-167=338 *drew*—*pistol*—*shot*—*ball*—*hit*—*forehead*—*between*—*eyes*,—with all the other words descriptive of a heady conflict *hot and bloody fight*—*struck*—*spur*—*up*—*to*—*rowel*—*against*—*panting*—*sides*—*horse*—*rode him down*,—*My Lord*, *furious*, etc., etc. After a while we will find this same 505-167=338 describing Shakspeare's ailments and Ann Hathaway's appearance, and selecting out of the body of the text, as if with the wand of a magician, an entirely different series of words

And I will ask the reader to note that *ball* occurs but once in *2d Henry IV*, and *shot* but once in *1st Henry IV*, *pistol*, as the name of a weapon, does not occur once in *2d Henry IV*, and but twice in *1st Henry IV*, *hit* occurs but once in *2d Henry IV*, *forehead* occurs but this one time in both of the plays, *rowel* occurs but this one time in both these plays, and but once more in all the

Plays And yet here we find all these rare words coming together in the text and in a short space and all of them tied together by the root number 503-167=338 What kind of a cyclone of a miracle was it that swept them all in here in a bunch together and made each the 338th word from a clearly defined point of departure?

But the marvel does not end here 503-167=338 has many more coherent and marvelous stories to unravel before we have done with it

CHAPTER XII

SHAKSPERE CARRIED TO PRISON

Away with him to prison

Measure for Measure, v, 1

EVERY Cipher word in this chapter grows out of the root-number
505—167=338

At first it was thought that Shakspeare was killed outright We read

	Word	Page and Column	
505—167=338—50 (76 1)=288—248=40—9 <i>b & h</i> =31	31	75 1	He
505—167=338—50 (76 1)=288—193=95—15 <i>b & h</i> (193)=80 284 80=204+1=205	205	74 1	fell
505—167=338 49 (76 1)=289—248 (74 2)=41— 5 <i>b</i> col =36	36	74 1	upon
505—167=338 49 (76 1)=289—254 (75 1)=35— 15 <i>b & h</i> (254)=20	20	74 1	the
505—167=338 49 (76 1)=289—248 (74 2)=41— 6 <i>b & h</i> col =35	35	74 1	earth.
505—167=338 49 (76 1)=289—10 <i>b</i> col =279	279	74 1	They
505—167=338 49 (76 1)=289—198 (74 2)=91	91	74 1	thought
505—167=338 49 (76 1)=289—198 (74 2)=91 284 91=193+1=194	194	74 1	at
505—167=338—50 (76 1)=288—198 (74 2)=90 284 90=194+1=195	195	74 1	first,
505—167=338 49 (76 1)=289—248 (74 2)=41— 22 <i>b</i> (248)=19	19	74 1	from
505—167=338—50 (74 2)=288 49 (76 1)=239 508—239=269+1=270+8 <i>b</i> col =278	278	75 2	his
505—167=338 49 (76 1)=289—24 <i>b</i> col =(265)	(265)	75 2	bloody
505—167=338—50 (76 1)=288 49 (76 1)=239 508—239=269+1=270+2 <i>h</i> col =272	272	75 2	appearance
505—167=338—30=308—50 (76 1)=258—193= 65+193=258—5 <i>b & h</i> col =253	253	75 1	and
505—167=338—30=308—50 (76 1)=258—4 <i>h</i> col =	254	75 1	the
505—167=338—30=308—50 (76 1)=258—193=65 193+65=258—3 <i>b</i> col =255	255	75 1	whiteness
505—167=338—30=308—50 (76 1)=258—193=65 193+65=258—2 <i>h</i> col =256	256	75 1	in

	Word	Page and Column	
505—167—338—30—308—50 (76 1)—258—197 (74 2) —61—24 <i>b & h</i> (198)—37—9 <i>b & h</i> col —98	28	70 1	his
505—167—338—30—308—50 (76 1)—98—193—65 193+65—258	258	70 1	cheek
505—167—338—30—308—50 (76 1)—98—193—65— 15 <i>b & h</i> (193)—0	50	75 1	that
505—167—338—30—308—50 (76 1)—98—193—65 505—167—338—50 (76 1)—288 447—288—159+1 —160+11 <i>b</i> col —171	65	75 1	he
505—167—338—30—308—50 (76 1)—98—193—65 447—65—382+1—383	171	70 1	was
505—167—338—30—308—50 (76 1)—98—193—65 447—65—382+1—383	383	75 1	dead
505—167—338—49 (76 1)—289—218 (74 2)—71— 1 <i>h</i> col —70	70	70 1	The
505—167—338—50—308—49 (76 1)—259 984— 259—95+1—96+7 <i>h</i> col —33	33	74 1	ball
505—167—338—193—145 508—145—363+1—364 +1 <i>h</i> —365	365	75 2	made
505—167—338—50—288—49 (76 1)—939 447—939 —908+1—209+2 <i>h</i> —211	211	70 1	the
505—167—338—50—288—49 (76 1)—239 505—167—338—30—308—49 (76 1)—909—13 <i>b & h</i> — 505—167—338—50 (76 1)—988—198 (74 2)—90 193 +90—983—3 <i>b</i> col —280	939	70 1	ugliest
505—167—338—50 (76 1)—288—197 (74 2)—91—3 <i>b</i> (197)—69 284—69—15+1—216+6 <i>h</i> —902	246	74 1	hole
505—167—338—30—308—50 (76 1)—258 447—258 —189+1—190+13 <i>b</i> —203	230	70 1	in
505—167—338—49 (76 1)—989—218 (74 2)—71 505—167—338—30 (74 2)—308—49 (76 1)—259—219 (74 2)—40	292	74 1	his
505—167—338—50—988—49 (76 1)—239—237 (73 2) —2+90—93	203	70 1	fore
505—167—338—193—145—15 <i>b & h</i> —130	71	75 1	head
	40	70 1	I
	50	73 1	ever
	130	70 2	saw

Observe how cunningly the length of column 1 of page 74 is adjusted to the word *ball* so that the root number 505—167—338 brings it out the first time going down the column and again going up the column. Observe also the matchless ingenuity of the work. We have seen *uorm eaten Iole* furnish the word *eaten* as descriptive of the half consumed deer now we find it giving us the word *hole* and anon we shall see it used as a whole—*uorm: eaten hole*—to describe the prison to which Shakspeare was taken. In the above example it is difficult to express in figures the way in which we get the word *hole* but if the reader will count down the column (74 1) counting in the bracketed and hyphenated words he will find that the 59th word is as I state the word *hol*. The same is true of the word *fore* the first part of *fore head* it is the 58th word by actual count up 75 1 counting in the bracketed words although it is difficult to express the formula in figures. And how marvelous is it that we not only find the word *forehead* (which only occurs once in these two plays) as given in the last chapter cohering with 338 but here we have again the elements to constitute the word and each of the two words is again the 338th word. And if *fore tells* had not been separated in the Folio into

two words—a very unusual course—by a hyphen, this result would have been impossible, as well as that curious combination *found-out*, and half the cipher work given in the preceding pages. The reader will thus perceive the small details upon which the whole matter turns, and how impossible it is that 148 bracketed and hyphenated words could be scattered through these three pages, by accident, in such positions as to bring out this wonderful story. Such a thing can only be believed by those who think that man is the result of a fortuitous conglomeration of atoms, and that all the thousand delicate adjustments revealed in his frame came there by chance!

Observe, also, that in the foregoing examples the count for the words, *fill upon the earth, they thought at first from*, originates in each instance from the fragment of scene 2, on 76 1, and the words are all found on 74 1, and that every word of the whole long sentence of thirty-six words, with two exceptions, originated in the same fragment of a scene, the 49 or 50 words at the bottom of 76 1, and that out of the thirty-six words thirty-one are found on 74 1 or 75 1

505—167=338—30 (74 2)=308	49 (76 1)=259—219			
(74 2)—40—9 <i>b & h</i> col =31		31	75 1	He
505—167=338	49 (76 1)=289—254 (75 1)=35	284		
—35=249+1=250+3 <i>h</i> col =253		253	71 1	lies
505—167=338—50 (76 1)=288—218 (74 2)=70—				
24 <i>b & h</i> =46		46	73 2	quite
505—167=338—30 (74 2)=308—49 (76 1)=259	281			
—259=25+1=26		26	74 1	still
505—167=338—30=308	49=259	259	76 1	His
505—167=338	448 (76 1)—338=110+1=111+			
3 <i>h</i> col =114		114	76 1	wounds
505—167=338—50=288	498 (76 1)—288=210+1=	211	76 1	are
505—167=338—30=308	448 (76 1)—308=140+1=			
141+3 <i>h</i> col =144		144	76 1	stiff
505—167=338—50 (76 1)=288		288	76 1	from
505—167=338—50 (76 1)=288—5 <i>h</i> col =283		283	76 1	the
505—167=338	49 (76 1)=289—218 (74 2)=71—9 <i>b & h</i> =62		75 1	cold

Here, again, every word is 505—167=338, minus 30 or 50, every one begins on 76 1, and all but one of the last seven are found on 76 1

We have the whole story of the fight told with the utmost detail. I am not giving it in any chronological order. Shakspeare, before Sir Thomas shot him, had not been idle. Sir Walter Scott was right when he supposed, in *Kilmworth*, that William was a good hand at singlestick. We read

505—167=338—30=308	49=259—90=169	237		
—169=68+1=69+3 <i>b</i> col =72		72	73 2	He
505—167=338—30=308—50 (76 2)=258—90=168				
—50 (74 2)=118	284	118=166+1=167	167	74 2
505—167=338—30=308—50=258—90=168		168	74 1	hath
505—167=338—30=308—50=258—63 (79)=195—				beaten
3 <i>h</i> col =192		192	76 1	one
505—167=338—30=308—50=258—79=179	49			
(76 1)=130	508—130=378+1=379+3 <i>b</i> =382	382	76 1	of
505—167=338	50=288	49=239—90 (73 1)=149		
—7 <i>b</i> col =142		142	74 2	the

	W rd	P ge and C l mn	
500-167=338-30=308-00=008-90=168-00 (76 1)=118 508-118=390+1=391+1 h=392	92	75 2	keepers
000-167=338-00=088-193=90-3 b col =92	90	76 1	o'er
000-167=338-49=089-04=30-15 b & h=00	90	74 1	the
005-160=338-00=88-193=90-10 b & h col =80 -9 b & h col =71	71	70 1	head
505-167=338-30=308-193=115 193-115=78 +1=09+3 b col =82	82	75 1	sides
005-167=338-30=308-00=0 8	208	77 1	and
500-167=338-30=308-00=2 8-79=1 9-00 (76 1)=109-1 h col =108	108	76 1	back
505-167=338-50=088-193=90 008-90=410 +1=414+1 h=415	415	70 2	with
505-167=338-00=088-193=90+193=288	288	70 1	the
500-167=338-30=308-49=20-90=169 084 -169=115+1=116+7 h col =123	103	74 1	blunt
500-167=338-193=145-49 (71)=96	96	76 1	edge
500-167=338-30=308-00=058-90=168-49 (76 1)=119 508-119=390+1=390	390	70 2	of
505-167=338-30=308-50=258-90=168-50 (76 1)=118 508-118=390+1=391	391	70 2	his
505-160-3 8-80=308-49 (9 1)=000-90 (73 1)=	169	76 2	stick
500-167=338-30=308-50=208-79 (00 1)=179 -20 b & h col =159	100	74 2	till
505-167=3 8-30=308-49=209-79=180	180	76 2	it
505-167=338-30=308-50=208-79=109-1 / (79) =178-50=108 508-108=380+1=381+4 b & h=380	300	70 0	breaks
505-160=308-49=289-254=35	300	75 2	or
505-167=338-30=308-49=259-90=169 193- 169=04+1=25+0 b & h=31	31	75 1	he
505-167=308-50=288-193=90-10 b & / =80 284-80=204+1=200	000	74 1	fell
500-160=338-30=308-00=058-63=190-00 (76 1)=140	140	75 2	down
500-167=3 8-30=308-49=009-90=169-145 =24 577-24=500+1=004	004	77 1	to
500-167=338-00=288-193=90-15 b & / (193)=	80	70 1	the
505-167=338-49=009-254 (75 0)=300	300	74 1	earth
500-167=3 9-30=308-49=209-79=180-00 (76 1)=100 508-100=308+1=379	379	75 2	under
500-167=3 8-49=089-54=30-15 b & / =20	20	74 1	the
505-160=338-30=08-00=258-08 (73 1)=0 0 -02 b & / =008	08	75 1	heavy
000-167=338-30=008-00=08-08 (3 1)= 230-1 / =029	220	75 1	weight
500-167=338-30=308-50=258-08 (18 1)=230 -145=85-3 b (145)=82	82	76 1	of
505-167=338-30=308-50=008-90=168- 7 b col =161	161	75 1	his

	Word	Page and Column	
505—167=338—30=308—50=258—28 (73 1)=230 —145=85—2 <i>h</i> col =83	83	76 1	blows
It was then that Sir Thomas put spurs to his horse and charged on Shaksperc, as narrated in the last chapter, and shot him			
One of the men looked at Shaksperc and said			
505—167=338—50=288—193=90—22 <i>b</i> (198)=68 447—68=379+1=380	380	75 1	Why,
505—167=338—50=288—193=95	95	75 1	he
505—167=338—50=288—193=90 447—90=357+1=358	75 1		is
505—167=338—50=288—193=90—22 <i>b</i> =68 447 —68=379+1=380+3 <i>b</i> =383	383	75 1	dead.
505—167=338—30=308 49=259—79=180—50 (76 1)=130 508—130=378+1=379+4 <i>h</i> col =	383	75 2	His
505—167=338—30=308—50=258—90 (73 1)=168 49=119 603—119=484+1=485+3 <i>b</i> col =	489	76 2	Lordship
505—167=338—50=288—193=95—15 <i>b</i> & <i>h</i> =80—49 (76 1)=31 193—31=162+1=163	163	75 1	then
505—167=338—50=288—193=95—15 <i>b</i> & <i>h</i> =80— 50 (76 1)=30—7 <i>b</i> col =23	23	75 1	stopped
505—167=338—50=288—193=95—15 <i>b</i> & <i>h</i> =80— 50=30 447—30=417+1=418+2 <i>b</i> =420	420	75 1	his
505—167=338—50=288—193=95—15 <i>b</i> & <i>h</i> =80—50= 30	75 1		horse
505—167=338—50=288—193=95—15 <i>b</i> & <i>h</i> =80 49 (76 1)=31	31	75 2	and
505—167=338—30=308—193=110—1 <i>h</i> col =109	109	75 1	said
505—167=338 50=288—193=95—15 <i>b</i> & <i>h</i> =80 49 (76 1)=31	31	75 1	He
505—167=338—50=288—193=95—15 <i>b</i> & <i>h</i> =80 447—80=367+1=368	368	75 1	is
505—167 338—50=288—193=90—24 <i>b</i> & <i>h</i> (198) =66+193=259—3 <i>b</i> col =256	256	75 1	in
505—167=338—50=288—193=95—15 <i>b</i> & <i>h</i> =80 +193=273—3 <i>b</i> col =270	270	75 1	a
505—167=338—50=288—193=95—15 <i>b</i> & <i>h</i> =80+ 193=273	273	75 1	faint
505—167=338—30=308 49 (76 1)=259—90 (73 1)=	169	73 2	Bend
505—167=338—30=308 49 (76 1)=259—90=169	169	74 1	down
505—167=338—30=308 49=259—143 (73 1)=116	116	74 1	and
505—167=338—50=288—193=95—50 (76 1)=45 +193=238—2 <i>h</i> =236	236	75 1	put
505—167=338—50=288—193=95—15 <i>b</i> & <i>h</i> =80 447—80=367+1=368+3 <i>b</i> =371	371	75 1	your
505—167=338—30=308—193=115 447—115= 332+1=333+8 <i>b</i> col =341	341	75 1	ear
505—167=338—30=308—193=115 193—115= 78+1=79	79	75 1	against
505—167=338—30=308—49=259—90 (73 1)=169 193—169=24+1=25+3 <i>b</i> col =28	28	75 1	his

	W d	Page a d C l mn	
500-167=338-50=288-49 (61)-39-90=149 248-149=99+1=100	100	74 2	heart
500-167=338-30=308-50=258-140 (761)=113	113	7 1	to
500-167=338-49=289-254-5-15 b & h=20	20	" 2	see
505-167=3 8-0=288-198=90-24 b & h (198)= 66 193-66=127+1=128+1 h=1.9	129	1 1	if
500-167=338-30=308-198=110	110	70 1	he
500-167=338-0=288-193=95-15 b & h=80 447-80=367+1=368	368	70 1	is
500-167=338-30=308-49=259-90=169- 4 b col=165	160	76 1	yet
500-167=338-0=308-49=259-79-180+100 =378-4 h col=69	369	70 1	living

Here we have still more pages upon pages growing out of that same number 505-167=338 And note the unusual words *beaten*—*keepers*—*blunt*—*edge*—*stick*—*breaks*—*earth*—*under*—*heavy*—*weight*—*blows*—*bend*—*down*—*put*—*ear*—*against*—*heart*—*faint*—*living* etc The word *stick* occurs only one other time in these two plays the word *keeper* appears only on this occasion the word *lepe* is found however once in this play

500-167=338-30=308-49=209	209	16 2	He
500-167=338-30=308-49= 9-28 (131)=231 -10 b col=221	21	4 1	stooped
500-167=308-0=208-49= 59-143 (731)= 116 84-116=168+1=169	169	74 1	down
500-167=338-49=289-204=30 48-85=210 +1=214+1 b=215	215	74 2	to
500-167= 8-49=289-204=30 248-00=210 +1=214+2 b & f=216	216	74 2	listen
500-167=338-0=308-49=203-14 =116	116	74 1	and
505-167=338-30=308-198=110 194+110=304	304	15 1	found
500-167=338-30=208-193=110-10 b & f=100 -10 (761)=0	0	75 1	that
500-167= 38-4)= 89-254=30-7 b col=28	8	75 1	his
500-167=338-30=308-193 115-10 b & f=100	100	74 1	heart
500-167=3 8-209 (132)=199	199	74 1	still
505-167=338-49 (761)=289-145=144	144	75 2	beat
500-167=338-30=308-193=110-10 b & h=100 -49=01 448-01=39 +1=398	398	76 1	He
500-167=3 8-30=308-49= 9-140=114- 6 b & h=108	108	77 1	lay
500-167=338-146 (761)=190 231-192=45+1=	46	73 2	quite
505-167=338-0=308-49= 9 234-209=20+1= 6	6	74 1	still
500-167=338-30=308-0=208-28 (731)=230- 218 (761)=10 447-10=430+1=436	436	70 1	for
500-167=338-30=308-193=110-10 b col=100	100	74 1	a
500-167=338-0 (742)=308-193=110-10 b & h =100-7 b col=93	93	74 2	good
500-167=338-0=208-49= 9-100=66-0 b col=61	61	74 1	while

	Word	Page and Column	
505-167=338-30=308-193=115-15 <i>b & h</i> =100 -1 <i>h</i> col =99	99	76 2	at
505-167=338-49 (76 1)=289-254=35 218-35 =213+1=214	211	71 2	last
505-167=338 49=289-254=35-15 <i>b & h</i> =20 +193=213	213	75 1	the
505-167=338 49 (76 1)=289-248=11-2 <i>h</i> (219) =39 281 39=245+1=216	216	71 1	ragged
505-167=338-30=308-193=115 281-115- 169+1=170	170	74 1	young
505-167=338-145 (76 2)=193-50 (76 1)=113 508-143=355+1=356+5 <i>b & h</i> =371	371	75 2	wretch
505-167=338-50=288-193=95+19}=288 1 /	281	75 1	drew
505-167=338-30=308-251=51-15 /=-39	39	75 2	a
505-167=338-30=308-50=258-193=65 281- 65=219+1=220+6 <i>h</i> =226	226	71 1	low
505-167=338-50=288-193=95 447-95=352+1	353	75 1	sigh
505-167=338-30=308-50=258-28 (76 1)=230 -219=12	12	75 1	and
505-167=338-49=289-254=35-5 <i>b</i> col =30	30	71 1	commenced
505-167=338-50=288-193=115 498-115- 383+1=384	381	76 1	gasping
505-167=338 49=289-12 <i>b</i> col =277	277	61 1	for
505-167=338-50=288-254=34-7 <i>b</i> col =27	27	75 2	breath

Those who may insist that there is no Cipher here will have to explain the concurrence of all this remarkable array of words *ragged—young—wretch, —stooped—down, —listen—heart—beat—low—sigh, —commenced—gasping—breath*, etc. It might be possible to work out a pretended Cipher story, consisting mainly of small words—the *its*, the *thes* and the *ands*, but here in these four pages we have had every word necessary to tell not only the story of the killing of the deer, and the destruction of the fish-pond, but the subsequent fight, the charge of Sir Thomas Lucy on horseback, the pistol shot, the fall of two wounded men, the apparent death of Shakspeare, Sir Thomas stopping his horse, the examination for the signs of life, the low sigh of returning animation, and even the gasping for breath, as the injured Shakspeare regains consciousness. Surely, if there is no Cipher here we can say of the text, as was said of Othello's handkerchief "There's magic in the web of it"

But the miracle does not end here, we will see, hereafter, this same root-number going on to tell a wonderful story, which connects itself regularly and naturally with all that we have given in these pages

Take the following sentence. Here every word, as the reader will see, comes out of the same corner of the text, by the same root-number, to-wit 338 *minus* 50 or 30, as heretofore, while the count originates either from the end of the second scene or the beginning of the third, in 76 1, the two being separated only by the title of the scene

505-167=338-50 (74 2)=288-49 (76 1)=239- 4 <i>b</i> col =245	245	76 2	But
505-167=338 49 (76 1)=289-162 (78 1)=127- 11 <i>b</i> col =116	116	78 2	it

	Word	Page and Column	
505—167=338—49 (76 1)=289—140=144 448— 144—304+1=300+1 / col =306	306	76 1	seemed
505—167=338—49 (76 1)=289—161 (78 1)=198 498—198—3 0+1=371	371	76 1	his
505—167=338—50 (76 1)= 88— 0=98—146=112 —3 b (146)=109+162=271—j b col =966	266	78 1	injuries
505—167=338—50 (76 1)=298—30=98—146 (76 9) =112—5 b & h col =107	107	76 1	were
505—167=308—49 (76 1)=289—140=144 448— 144—304+1=300	300	76 1	only
505—167=3 8—49 (6 1)=289—30=99—146=113 —3 b (146)=110	110	76 1	flesh
505—167=338—49 (6 1)=289—30=99—140=114	114	76 1	wounds

And observe how in connection with all the words already given descriptive of a bloody fight and gasping for breath come in these words *seemed—injury—were—only—flesh—wounds* This is the only time *flesh* occurs in this act and the only time *wound* occurs in this scene and this is the only time *injuries* is found in this act Yet here they are all bound together by the same number

And here I would note in further illustration of the actuality of the Cipher that no ingenuity can cause 505—167=338 to tell the same story that is told by 505—193=31 or by any other Cipher number One Cipher number brings out one set of words which are necessary to one part of the narrative while another number brings out even when going over the same text an entirely different set of words This will be made more apparent as we proceed

But what did Shakspeare's associates do when he went down before his Lordship's pistol? They did just what might have been expected—they ran away and the Cipher tells the story And here we still build the story around that same fragment of 49 words on 76 1 (intermixed with the first and last fragments 50 and 30 on 74) which has given us so much of the recent narrative assisted also by the next fragment of a scene in the next column—145 or 146 76 The first sub-division of the next column ends at the 45th word the second begins at the 458th word And to the end of the column there are 145 or 146 words as we count down from 457 or 458

505—167=338—140=103—1 / col =102	102	75 3	All
505—167=338—49 (6 1)= 89 508—289=210+1= 290	290	75 2	our
505—167=338—50 (74 9)=98 508—98=9 0+1= 21	21	75 2	men
505—167=398—50 (74 2)= 88—50 (76 1)= 38— 0 b col =218	218	7 2	so
505—167=338—50 (6 1)=288—30 (74)=208— 1 h col = 57	207	75 3	soon
505—167=338—90 (74 2)=308 508—508=900+1 =201+3 h col =904	204	75 2	as
505—167=338—30— 08—99 (3 2)=29	29	74 1	they
505—167=338—49=289—30=99—99 (79 1)=180 —50 (76 1)=100	130	75 2	saw
505—167=338—49=289—30=99—146=113— 3 b (146)=110	110	77 1	that
505—167=338—49=289—30 (74 9)=259—10 b col = 249	249	76 1	he
505—167=338 448—3 8=110+1=111	111	76 1	was

	Word	Page and Column	
505—167=338—50 (76 1)=288—30 (74 2)=258	258	75 2	taken
505—167=338 49 (76 1) 289—30 (74 2)=259	259	75 2	prisoner
505—167=338—30=308—146=162—3 <i>b</i> (146)=159 —9 <i>b</i> & <i>h</i> col =150	150	76 1	or
505—167=338 49=289—50=239 508—239= 269+1=270	270	75 2	slaine,
505—167=338—49 (76 1)=289 508—289=219 +1=220+3 <i>h</i> col =223	223	75 2	in
505—167=338 50 (74 2)=288—24 <i>b</i> col =(261)	(261)	75 2	the
505—167=338—50 (76 1)=288—50 (74 2)=238— 22 <i>b</i> & <i>h</i> col =216	216	75 2	greatest
505—167=338—50 (74 2)=288 508—288=220+1 =221+13 <i>b</i> col =234	234	75 2	fear
505—167=338—50 (76 1)=288—50 (74 2)=238 508—238=270+1=271+2 <i>h</i> col =273	273	75 2	of
505—167=338—50 (76 1)=288 448—288=160+1=	161	76 1	being
505—167=338—50 (76 1)=288—145 (76 1)=113	(143)	76 1	apprehended,
505—167=338—50 (74 2)=288	288	75 2	turned
505—167=338—145=193	193	76 1	and
505—167=338—50 (74 2)=288—50 (76 1)=238— 1 <i>h</i> col =237	237	75 2	fled
505—167=338—146 (76 2)=192—22 <i>b</i> & <i>h</i> col =170	170	75 2	away
505—167=338 508—338=170+1=171	171	75 2	from
505—167=338—145=193	193	75 2	the
505—167=338—30 (74 2)=308 49=259 508— 259=249+1=250	250	75 2	field
505—167=338 49=289—30=259—193=66	66	76 2	into
505—167=338—30=308—254—51 50(76 1)=4+457=461	461	76 2	the
505—167=338—30=308 49=259—79 (73 1)=180 448—180=268+1=269	269	76 2	shadows,
505—167=338—30 (74 2)=308—13 <i>b</i> col =295	295	76 1	with
505—167=338—30 (74 2)=308 508—308=200+ 1=201+16 <i>b</i> & <i>h</i> col =217	217	75 2	speed
505—167=338—49 (76 1)=289—50 (74 2)=239	239	75 2	swifter
505—167=338—30 (74 2)=308—50 (76 1)=258 508 —258=250+1=251	251	75 2	than
505—167=338—50 (76 1)=288—50 (74 2)=238 508 —238=270+1=271	271	75 2	the
505—167=338—50 (74 2)=288 49 (76 1)=239—22 <i>b</i> & <i>h</i> col =217	217	75 2	speed
505—167=338—30 (74 2)=308—50 (76 1)=258—145=	113	76 1	of
505—167=338—30 (74 2)=308—50 (76 1)=258—22 <i>b</i> & <i>h</i> col =236	236	75 2	arrows

Here is another sentence of thirty-four words, growing out of 505—167=338, every word found on 75 2, or 76 1. Observe how those remarkable words *taken*—*prisoner*—*fear*—*slaine*—*apprehended*—*fled*—*speed*—*swifter*—*arrows*—all come out together, at the summons of the same root-number, cohering arithmetically with absolute precision, and found—not scattered over a hundred pages, or ten pages—but compacted together in two columns of 1,003 words! If this stood

alone it should settle the question of the existence of a Cipher in the Shakespeare Plays — but it is only one of hundreds of other sentences already given or yet to come. Observe how those typical words *speed*—*swifter*—*than*—*speed*—*arrows*—all come out of the same number and the same modifications. *Speed* is 338 less 30 up the column *plus b & h* *swifter* is 338 less 50 down the column *than* is 338 less 50 up the column *speed* (the same word) is 338 less 50 down the column *plus b & h* *arrows* is 338 less 30 down the column *plus b & h*. See how the same word *speed* is so adjusted as to be 338 less 30 *up* the column and 338 less 50 *down* the column¹

But if further evidence is needed to satisfy the incredulous reader of the presence of the most careful design and accurate adjustment of the words of the text to the columns and parts of columns of the Folio let me bring together three parallel parts of the same story existing far apart in the narrative it is true but joined here by textual contiguity. We will see that some of the same words are used *thrice over* to tell first of the flight of the actors on hearing that they were likely to be arrested for treason secondly the flight of *Henslow* the theater manager with his hoarded wealth and thirdly the story of the flight of the young men of Stratford when interrupted by Sir Thomas Lucy and his followers in the work of the destruction of his fish pond. Now a colossal prejudice might insist that the story I have just given could come about by accident — so as to precisely fit to that fragment of a scene at the bottom of 76 r and that other fragment of a scene on 74 r marshaled by the key note 505—167=338 but I shall now proceed to show that the text of the Folio has been so arranged and exquisitely manipulated that these very same words are made to match to the subdivisions of another column 75 r by the key note of two other and totally different Cipher numbers to wit 505 and 513 making a sort of treble barreled miracle so extraordinary and incomprehensible that I think the Shakspeareolators will have to conclude that if there is not a Cipher in these Plays there ought to have been one.

To get the three narratives side by side into the narrow compass of a page I shall have to abbreviate the explanatory signs and figures but I have already given so many instances of these that I think the reader will understand what is meant without them. I print in italic type those words which are duplicated in two or three columns. To save space I do not give the column and page before each word because they are all found on 75 r or 76 r or 74 r. I therefore insert simply the figures 5 6 or 4 before the words—5 meaning 75 and 6 76 r and 4 74 r. I place the root numbers which work out the story at the top of each column. The 15 *b & h* means of course the 15 bracketed and hyphenated words in 193 or 54 the upper and lower subdivisions of 75 r. Where other figures are added or deducted they refer to the bracketed and hyphenated words above or below the Cipher word as the case may be in the same column. Where only the bracketed words or the hyphenated words are counted by themselves I indicate it by *b* or *h*.

I do not pretend to give the words of these sentences at this time in their exact order but simply to show how the *same words are brought out* from different starting points *by different root numbers* a result which would only be possible through the most careful double and triple pre arrangement and adjustment of the root numbers to the number of words in the text and the number of bracketed and hyphenated words in the columns creating thereby a marvelous parallelism which it seems to me utterly excludes the thought that the results obtained have occurred by chance.

The Flight of the Actors. 505					The Flight of Henslow 513					The Flight of the Stratford Boys 338				
503	505	505	505	505	513	513	513	513	513	505	348	338	338	308
254	193	30	51	50	30	30	50	50	449	167	50	30	145	49
251	312	475	454	455	483	483	463	463	74	338	288	308	193	259
		193	193	254	163	254	193	254						
		282	261	263	290	299	270	209						
282-15=267-22=	245	5	Our	245	513-193=27 b=	293	5	His	193-1 h=	193	5	All		
221	221	5	men,	221	463-193-49 (76 1)=	221	5	men	289 508-289+1=	220	5	our		
282-15=267-20 b=	(247)	5	aiming	(247)	483-193-2 h=	288	5	turned	288 508-288=+1	221	5	men		
282-50-49=183 508-					270-50=220 508-220+1=	289	5	their	288	288	5	turned		
183+1+8=			at		290	290	5	backs,	193	193	6	and		
267 508-267+1+3 h=	334	5	their	334	270-50=220. 508-220+1+1=291	291	5	and	288-50-1 h=	237	5	fled		
282-10 b=272-26 b=	(245)	5	safety,	(245)	513-193=	320	5	my	192-22 b & h=	170	5	away,		
282-15 b & h=	(246)	5	had	(246)	483-449=34 284-34+1+3=	254	4	crafty	289 508-289+1+3 h=	223	5	in		
221 508-221+1=	267	5	turned	267	483-449=34 284-34+1=	251	4	old	288-24 b=	(264)	5	the		
262-2 b & h exc =	288	5	their	288	463-49=414 508-414+14 h=	99	5	friend	288-50-22 b & h=	216	5	greatest		
508-221+1+2 h=	241	5	backs	241	513-218 (74 2)-193=103 508-	508-			288 508-288+1+3 b=	234	5	fear,		
261-1 h=	290	5	and	290	103+1=	406	5	Hence	308-13 b=	295	6	with		
282-10 b=272 508-272+1=237	260	5	fled,	260	513-448=65 284-65+1+6 h=226	226	4	low	508-308+16 b & h=	217	5	speed		
282-50=	232	5	with	232	483-254-15=	214	5	fles	289-50=	239	5	swifter		
221-15-1 h=	205	5	the	205	270+b & h=	(248)	5	at	258 508-258+1=	251	5	than		
282-15=267-50-1 h=	216	5	greatest	216	513-449=	74	5	the	238 508-288+1=	271	5	the		
262-50=212 508-212+1=297	297	5	fear,	297	513-448=	75	5	first	289-50-25 b & h=	217	5	speed		
261-22=	239	5	swifter	239	290-51=289 508-239+1+2 h=272	272	5	appearance	258-145=	113	6	of		
251	251	5	than	251	483-449=	24	4	of	258-22 b & h=	236	5	arrows		
251-15=	236	5	arrows	236	513-193=320 448-320+1=	129	6	danger,						
262-15=	247	5	fly	247	229-15=214 508-214+1=	295	5	stumbling						
282 508-282+1+13 b=	240	5	toward	240	270-15-50+b & h up=	322	5	under						
282-49=	233	5	their	233	483-449-b & h=	28	4	the						
267 508-267+1=	242	5	aim	242	209-1 h=	208	5	heavy						
					229	229	5	weight						

[750]

Here the reader will perceive that the *same* words *men—turned—backs—fled—swifter—than—arrows—greatest—fear* are used some of them in two some of them in three separate narratives descriptive of three different flights mingled of course with words in each instance which do not occur in the others. But this is not all. Observe how carefully the hyphens and brackets in column 75 *u* are adjusted to the necessities of the Cipher. For instance the root number 505—30=475—54 gives us 1 and this carried down the column gives us *ten* and *up* the column it brings us to 88 *turned* but if we count in the two hyphenated words it gives us *backs—* turned their backs. On the other hand 513—30=483—193 gives us 90 it will be noticed that we have here the same 30 and the 193 the upper subdivision of 75 1 takes the place of 54 the lower subdivision of the same. Now if we carry this 90 *to in* the column it brings us to the same word *backs* which we have just obtained by going *up* the column with 1. But there are also two hyphenated words above 90 as well as below it or four in all in the column exclusive of the bracketed words and if we count these in 75 we did before with 1 the count falls again on *turned—* turned their backs. Now if there had been five hyphenated words in that column this could not have been accomplished or if three of the four hyphens had been above 88 and 90 the count would also have failed.

If Francis Bacon did not put a Cipher in this play what Puck—what Robin Goodfellow—what playful genius was it—come out of chaos—that brought forth all this regularity?

Now it may be objected that Bacon would not have used the comparison of great speed to a flight of arrows twice but observe the difference 505 gives us *fled swifter than arrows fly toward their aim* while 338 gives us *fled a way with speed swifter than the speed of the arrows*. And it must be remembered that although the words for these two comparisons are found in the same column the stories spring from different roots and probably stand hundreds of pages apart in the Cipher narrative itself. And then as we find Bacon constrained by the necessities of the Cipher to depart in the text of the Plays in many instances from both grammar and sense as in

Or what hath this bold enterprise /ring forth?

61 or Therefore sirra with a new wound in your thigh come you along [*sic*]
me 7 or

Hold up thy head vile Scot

71 or This earth that bears the [*sic*] dead 7 etc so without doubt he was compelled in such a complicated piece of work as the Cipher to use the same words—for instance *swifter than arrows*—twice or oftener when it was arithmetically easier to use them than to avoid using them. And what an infinite skill does it imply that he had so adapted the length and breadth of the different parts of the Cipher narrative to each other that the story of the three flights given above could be brought around so as to fit into column *u* of page 75 and avoid the necessity of recurring in different other pages and columns to the same words—*turned—backs—fled—swifter—arrows* etc! And *backs* be it observed does not occur again anywhere else in either of these two plays. And the word *back* is found only six times in all the Historical Plays and in every instance we find the word *turn* or *turned* or *turn no* in the same act and in four cases out of the six in the same scene with *backs*. And *arrows* is found but nine times in all the Shakespeare Plays.

But it may be thought by some that any numbers would lead to these same

words Let the reader experiment The numbers 523 and 516 will produce some of them, as I shall show hereafter, but 523 and 516 are Cipher numbers Let us take, however, a number not a Cipher number—for instance, 500—and put it through the same changes as the above, and it will yield us such incoherent words as *was—lead—with—from—with—King—well—laboring—and—gan—in—thia*, etc I do not think that any other numbers but the Cipher numbers can be made to evolve even portions of any of the significant sentences found in this three-fold example

Let me give one more extraordinary proof of this exquisite adjustment of the text to the Cipher, and I again place it in parallel columns that it may the more clearly strike the eye of the reader We have the same words, *fear of being apprehended*, used in two different portions of the narrative Now the combination, *being apprehended*, is one not likely to occur by chance, *apprehended* is found but nine times in all the Plays ' And but this one time in this play And *being*, (signifying condition), but seven times in all the Plays ' And only this once in this play The reader will now see how these rare words come together twice, at the summons of two different Cipher numbers

513			505—167=338		
513	513	483	338	288	
193	30	193	50 (74 2)	145	
320	483	290	288	143	
513	149=34	34 75 2	Fear	508—288=220+	
290—5 h col =	285	76 1	of	1=221+13 b= 234 75 2	Fear
448—290=158+				288—50=238	
1=159+2 h=	161	76 1	being	508—238+2h=273 75 2	of
448—320=128+				448—288=160+	
1=129+11 b=	(143)	76 1	apprehended	1=161	161 76 1 being
				288—145 (76)=(143)	76 1 apprehended

Here we start from the initial word of scene 2 of 76 1 of the Folio, and 513 brings us to *fear*, the same less 193 (75 1) and less 50 (76 1) carried down the same column gives us *of*, the same up the column, *plus* the hyphens, gives us *being*, and the same 513 less 193, up the same column, gives us *apprehended* The formula of this last word cannot be clearly stated in figures, but actual count will satisfy the reader that *apprehended* is the 320th word *plus* the brackets, counting up from 448

Again, 505—167=338, 338 less 50 (74 2) gives us 288=*fear*, this 288 carried through the fragment at the bottom of 76 1 and up the next column gives us *of*, and 288, the same number, up the column (76 1) gives us *being*, and the same number, 288, carried through the adjoining subdivision (145, 76 2) gives us 143, and actual count will demonstrate that *apprehended* is the 143d word down the column, not counting in the bracketed and hyphenated words above it

But to resume our narrative

505—167—338—50—288—248=10+193=233+b=	Word	Page and Column	
505—167—338 19 (76 1)=289—248=41 194+	(233)	75 1	My
11= 235—c=235	(235)	75 1	Lord,
505—167—338 19=289—218 (71 2)=71	71	74 1	who
505—167—338—219 (74 2)=119	119	75 1	had,

	Word	Page and Col mn	
50j-167-338-50 (74 2)-288-49-239-j0 (74 2)-	289	7j 2	in
50j-167-338-j0-288-50-238-50-188-			
13 b & h col =176.	1 6	74 1	the
50j-167-338-50-288-j0 (76 1)-238-j0-188	188	74 1	mean
50j-167-338-50-308-50-908-90 (73 1)-168			
508-168-340+1=341	341	76 1	time
50j-167-338-30-308-193-115-15 b & h=100			
248-100-148+1=149+b=160	(160)	74 2	followed the
50j-167-338-50 (74 2)-288-j0 (76 1)-238-193			
=45 447-4j=403+1=403+3 b col =406	406	7j 1	others
50j-167-338-49-989-248-41-24 b & h=1~	1~	7j 1	came
50j-167-338-30-308-193-110 83+1=84			
+3 b col 87	87	7j 1	up
50j-167-338-30-308-198-110	110	7j 1	He
50j-167-3 8-30-308-49-2j9-248-11+193-			
204-2 h=903	202	7j 1	tells
50j-167-338-49-289-948-41-22 b & h=19			
284-19-26j+1=966	266	74 1	them
50j-167-338-j0-308-193-11j 248-11 j=			
183+1=184+16 l & h col	150	74 2	to
50j-167-338-49 (76 1)-289-248-41-24 b & /			
(248)=17 447-15-432+1=433	433	7j 1	make
50j-167-3j8-j0 (74 2)-288-248-40-1 h col =	39	7j 1	him
50j-167-338-49-989-248-41-22 b & h=19			
447-19-428+1=429	499	7j 1	a
50j-167-338-30 (74 2)-308-193-11j-1j b & /			
=100 248-100-148+1=149	149	74 2	prisoner

It seems that the rioters had also kindled a fire to light their destructive work. For we have

50j-167-338-j0=988-248-40-24 b & h (948)-			
16-1 h=1j	1	7j 1	After
50j-167-3 8-30-308-198-110 284-110-			
174+j=17j	17j	74 1	quenching
50j-167-338-j0=988-198-90-9j-b (198)=68	68	7j 2	the
50j-167-338-30-308-j0=958-90-168-1			
h col =167	167	7j 2	fire
50j-167-338-30-308-198-110-9 b & h=101	101	7j 1	the
50 -167-338-j0 (74 2)=288-49 (76 1)-239-j0			
(74 2)=189-19 b & h col =177	177	74 1	flames
50j-167-38-j0=988-j0 (76 1)=938-298-40			
984-40=244+1=24j	24j	74 1	of
50j-167-338-50=988-198-90-24 b & h (19)=66	66	7j 2	which
505-167-38-30-308-198-110 284-110-174			
+1=175+67 col =181	181	74 1	even
50j-167-338-j0 (74 2)=988-j0 (76 1)=238-j0			
(74 2)=188+193-381-8 b=3,3	373	7j 1	yet
50j-167-338-30-308-198-110+194=304-			
3 b col =301	301	7j 1	burned

The word *quenching* only occurs one other time in all the thousand pages of the Plays, and here it coheres arithmetically with *flame*, *fire* and *burned*, and this is the only time when *flame* occurs in these two plays of *1st* and *2d Henry IV*, and this is the only occasion when *burned* is found in *2d Henry IV*, and it occurs but once in *1st Henry IV*

And here the narrative changes slightly its root-number, heretofore we have elaborated this part of the story by $505-167=338$, but in that 167 (74 2) there are twenty-one bracketed words and one hyphenated word, if we count these in, then the 167 becomes 189, and 189 deducted from the root-number, 505 leaves, not 338, but 316 Hence, for a long narrative, hereafter, 316 becomes the root-number We have seen a similar change take place on page 718, *anti*, where a whole chapter grows out of $516-167=349-22\ b \ \& \ h \ (167)=327$.

We read

	Word	Page and Column	
$505-167=338-22\ b \ \& \ h=316-50=266-5\ h=261$	261	76 1	my
$505-167=338-22\ b \ \& \ h=316-49=267-5\ h=262$	262	76 1	Lord
$505-167=338-22\ b \ \& \ h=316-193 \ (75 \ 1)=123 \ 498$ $-123=375+1=376$	379	76 1	tells
$505-167=338-22\ b \ \& \ h=316-193=123 \ 457-123$ $=334+1=335$	335	76 2	them
$505-167=338-22\ b \ \& \ h=316-193=123-15\ b \ \& \ h=$ $108-5\ b \ \& \ h \ col=103$	103	76 1	to
$505-167=338-22\ b \ \& \ h=316-50 \ (74 \ 2)=266-49$ $(76 \ 1)=217-145=72$	72	76 1	make
$505-167=338-22\ b \ \& \ h=316-193=123 \ 449=$ $123-326+1=327$	327	76 1	a
$505-167=338-22\ b \ \& \ h=316-193=123-15\ b \ \& \ h=$ $108-50 \ (76 \ 1)=58$	58	76 2	litter
$505-167=338-22\ b \ \& \ h=316-50=266-13\ b=253$	253	75 1	and
$505-167=338-22\ b \ \& \ h=316-193=123$	123	76 1	lift
$505-167=338-22\ b \ \& \ h=316-50=266$	266	76 1	the
$505-167=338-22\ b \ \& \ h=316 \ 49 \ (76 \ 1)=267$	267	73 1	corpse
$505-167=338-22\ b \ \& \ h=316-50=266 \ 603-266$ $=337+1=338$	338	76 2	up

The exquisite art of the work is shown in that word *litter* We have already (505-448=57) used the 57th word, *her*, (*her* Grace is furious, etc), here we use the 58th word, *litter*, and after a while we shall find the word *o'erwhelmed*, the 55th word, used to describe Bacon's feelings when he heard the dreadful news that Shakspeare was to be arrested and put to the torture to make him disclose the author of the Plays Now the Cipher story brought the words *o'erwhelmed*—*her*—*litter* into juxtaposition How was Bacon to use these words in the external play? Thereupon, his fertile mind invented that grotesque image, wherein the corpulent Falstaff says to his diminutive page

I do here walk before thee, like a sow that hath *o'erwhelmed* all *her litter* but one

It will be found that we owe many of the finest gems of thought in the Plays to the dire necessities of the great cryptologist, who, driven to straits by the Cipher, fell back on the vast resources of his crowded mind, and invented sentences that would bring the patch-work of words before him into coherent order Take that beautiful expression

O Westmoreland thou art a summer bird
Which ever in the haunch of winter sings
The lifting up of day ¹

It will be found that *summer haunch* *winter sings* and *lifting* are all Cipher words the tail ends of various stories and the genius of the poet linked them together in this exquisite fashion There was to the ordinary mind no connection between *haunch* a haunch of venison and *summer winter* and *sings* but in an instant the poet with a touch converted the *launch* into the hindmost part of the winter It is no wonder that Bacon said of himself that he found he had a nimble and fertile mind

¹ 2d H. 3 IV. 17

CHAPTER XIII

THE YOUTHFUL SHAKSPERE DESCRIBED

We will draw the curtain and show you the picture
Fidelis Night, 1, 5

WHEN "my Lord" (as the peasants called him) Sir Thomas captured one of the marauders and destroyers of his property, he was of course curious to know who it was. And so by the same root-number (playing between the end of scene second, 76 1, and the subdivisions of 75 1) we find the following words coming out

	Word	Page and Column	
505—167=338—50=288—193 (75 1)=95	95	75 1	He
505—167=338—30=308—50=258—28 (73 1)=230— 145=85 448 85=363+1=364	364	76 1	scraped
505—167=338—30=308 49=259—90=169—145= 24 448—21—124+1=425	425	76 1	the
505—167=338—30=308—50=258—63 (73 1)=195— 10 b=185	185	74 1	blood
505—167=338—50=288—193=95 447—95=352 +1=353+3 b col =356	356	75 1	away
505—167=338—30=308—50=258—28 (73 1)=230— 145=85 498 85=413+1=414	414	76 1	from
505—167=338—30=308—50=258—79=179 49= 130 508—130=378+1=379+4 b & h col =	383	75 2	his
505—167=338—30=308 49=259—79 (73 1)=180— 4 b col =176	176	76 1	face

And when the blood was scraped away from the face of the wounded man, he recognized "William Shagspere, one thone partie." Little did Sir Thomas think, as he gazed upon him, that the poor wounded wretch was to be, for centuries, the subject of the world's adoration, as the greatest, profoundest, most brilliant and most philosophical of mankind. The whole thing makes history a mockery. It is enough, in itself, to cast a doubt upon all the established opinions of the world.

I would note the fact that the word *scraped* occurs in but two other places in *all the Plays* :

505—167=338—30=308 49=259—90=169	169	75 1	He
505—167=338—30=308—50=258—63 (73 1)=195— 50=145—50=95	95	75 2	remembered

	Word	Page and Column	
505—167—338—30—308—50—258—90—168—14—=	23	77 1	the
50—167—338—30—308—0—208—90—168 458—			
168—290+1—291+8 <i>b</i> & <i>h</i> col = 299	299	76 2	rascally knave }
50—167—338—30—308—50—258—6 (73 1)—19—=			
0—145 508—14—=363+1—364+8 <i>b</i> col =	367	70 2	well
50—167—338—30—308—50—258—90—168 008—			
168—340+1—341+6 <i>b</i> col = 347	347	75 2	there
50—167—338—30—308—0—258—98 (73 1)—930—			
14—=8 193—85—108+1—109+6 <i>b</i> & <i>l</i> = 110	115	70 1	was
50—167—338—30—308—50—258—90—168	168	76 1	not
50—167—338—50—988—193—95 248—90—153+ 1 <i>h</i> col = 150	100	74 2	a
50—167—338—30—308—49—209—90—169—145— 24—3 <i>b</i> (145)—21	21	77 1	worse
50—167—338—30—308—0—258—28 (73 1)—230— 145—85	80	77 1	in
50—167—338—0—308—0—208—248—10	10	74 1	the
05—167—338—50—288—193—95—50 (76 1)—45 193—45—148+1—149	149	0 1	barony

And here follows the description of the youthful Shakspeare as he appeared on his native heath — one of the half civilized boys of the bookless neighborhood of Stratford the very individual referred to in the traditions of beer drinking poaching and rioting which have come down to us

To save work for the printers I will hereafter instead of printing 505—167—338 in each line content myself with commencing each line with 338

338—30 (74 2)—08—14—=163—3 <i>b</i> (145)—160	160	74 1	The
338—30—308—146—162 457—162—295+1—296	296	76 2	horson
308—0—308—146—162—3 <i>b</i> (146)—159 407—159 = 98+1—299	99	6 2	knave
338—30—308—145—163	163	76 1	was at this time
338—30—08—146—162—9 <i>b</i> & <i>l</i> col = 150	100	76 1	
338—30—08—145—163—5 <i>b</i> & <i>l</i> col = 148	148	76 1	
338—30—308—0—258—0 (76 1)—08 457—208 = 249+1—250	250	76 2	about
338—163—170	175	78 2	twenty
338—49 (6 1)—89—146—143—3 <i>b</i> (146)—140 407 —140—31+1—318	318	76 2	but
338—30—308—49—09	209	76 1	his
338—09 (74 2)—309 456—309—148+1—149	149	76 2	beard
338—0—08—146—19—3 <i>b</i> (146)—189—4 <i>b</i> col =	180	76 2	is
308—49—09—146—19—3 <i>b</i> (146)—190—4 <i>b</i> col =	186	76 2	not
338—49 (76 2)—289—146—143—1 <i>h</i> col = 14	142	76 2	yet
338—49 (76 2)—089—146—143	143	76 2	fledged
338—49 (76 2)—289—161—1 8+407—089—3 <i>b</i> col =	082	76 2	there
338—193—140—0 <i>b</i> & <i>h</i> col = 140	140	76 2	is
338—193—140—4 <i>b</i> col = 141	141	76 2	not

	Word	Page and Column	
338—50 (74 2)=288—146=142	142	76 2	yet
338—30=308—145=163 457—163=294+1=295	295	76 2	a
338—145 (76 2)=193—3 <i>b</i> (146)=190—2 <i>h</i> col =188	188	76 2	haire
338—29 (74 2)=309	309	76 2	on
338—30=308—145=163	163	76 2	his
338—50 (74 2)=288—50 (76 1)=238—146=142			
—3 <i>b</i> (146)=139	139	76 2	chin,
338 49 (76 1)=289—146=143 577—143=434+1	/		
=435+17 <i>b</i> & <i>h</i> =452	452	77 1	it
338—30=308—50=258—15 <i>b</i> & <i>h</i> col =243	243	76 1	is
338—193=145 457—145=312+1=313	313	76 2	smooth
338—30=308—49=259 603—259=344+1=345+			
2 <i>h</i> col =347	347	76 2	as
338—30=308—146=162—3 <i>b</i> (146)=159—4 <i>b</i> col =	155	76 2	my
338—30=308—145=163—3 <i>b</i> (145)=160 1 <i>b</i> col =	156	76 2	hand
338—30=308 49=259	259	76 2	He
338—30=308 49=259—145=111 3 <i>b</i> col =111	111	76 1	was
338—50=288—50 (76 1)=238	238	76 2	almost
338—50=288—162 (78 1)=126	126	78 2	naked,
338—50=288—50 (76 1)=238—7 <i>b</i> col =231	231	78 1	without
338 49 (76 1)=289—161=281 610—128=482+1=	483	77 2	shirts,
338—30=308 49=259—3 <i>h</i> col =256	256	76 2	cloak
338—49 (76 1)=289—162=127—32 (79 1)=95			
—11 <i>b</i> col =84	84	78 2	or
338—50=288—162 (78 1)=126—58 (80 1)=66	66	80 2	stockings
338—162=176 49 (76 1)=127 603—127—476+1=			
477+3 <i>b</i> col =480	480	76 2	He
338—162=176 49 (76 1)=127 458+127=585	585	76 2	doth
338—50 (74 2)=288 603—288—315+1=316	316	76 2	weare
338 49 (76 1)=289 603—289=314+1=315+2 <i>h</i> =	317	76 2	nothing
338—50 (74 2)=288 603—288=315+1=316+			
2 <i>h</i> =318	318	76 2	but
338—30=308—145=163 457—163=294+1=295	295	76 2	a
338—30=308—162=146—50=96—1 <i>h</i> col =95	95	76 2	cap,
338—50=288—57 (79 1)=231	231	76 2	his
338—30=308—162=146 458—146=312+1=313+			
7 <i>b</i> & <i>h</i> =320	320	76 2	shoes
338—50 (74 2)=288 49 (76 1)=239	239	76 2	out
338 49 (76 1)=289 603—289=314+1=315+			
10 <i>b</i> & <i>h</i> =325	325	76 2	at
338—50=288	288	76 2	the
338—145=193 577—193=384+1=385	385	77 1	heels,
338—30=308 49=259 1 <i>b</i> col =255	255	76 2	short
338—30=308—50 (76 1)=258	258	76 2	slops,
338—50=288—162 (78 1)=126 498—126=372+1=	373	76 1	and
338—145=193—161=32—1 <i>h</i> =31	31	78 2	a
338—145=193—3 <i>b</i> (145)=190	190	76 2	smock
338—304 (78 1)=34 462—34—428+1—429	429	78 2	on
338—50=288 49 (76 1)=239—7 <i>b</i> & <i>h</i> col =232	232	76 2	his
338 49=289—162=127—50=77 603—77=526+1=527	527	76 2	back,

	Word	Page	Column	
338—145=193—3 <i>b</i> (145)=100—3 / col =187	187	6 1		out
38—317 (79 1)=1	21	79 2		at
338—49 (76 1)=99—162=127+81 (19 1)=108	108	9 1		elbow
338—0=988—160=106—30=94—3 <i>h</i> col =91	91	8 2		and
38—0=288—162=1 6—8 (80 1)=66 00—66=				
407+1=408	408	80 ~		not
38—160 (78 1)=1 6—02 (19 1)=144 46—144=				
318+1=319+2 <i>h</i> =321	3 1	8 ~		over
338—145=193—3 / (140)=190—1 <i>b</i> col =189	(189)	6 1		clean
338—145=103—3 <i>b</i> (145)=190 0 7—190=384+1=	388	~ 1		The
338—0 (4 0)= 88—49 (76 1)=0 9—140=94 5				
—94=483+1=484	484	1		truth
338—0 (74 2)=988—0 (6 1)=0 8—140=90 0				
—93=484+1=484	480	7 1		is
338—0=308—49 (76 1)=009	209	6 2		he
338—50 (4 0)=988—0 (6 1)=008—163=00—00				
(79 1)=43 46—43=419+1=4 0	400	8 2		lived
338—0 (14 2)=988—0 (6 1)=938—163=00—00				
(9 1)=43	43	8 2		at
308—160=1 6—32=144 468—144= 4+1=300				
+1 / col =	306	8 1		this
338—30=308—140=160—0 <i>b</i> & / col =108	108	77 1		time
				in
338—0 (14 2)=988—49 (76 1)=209—140=94 507—				
94=483+1=484+5 <i>b</i> & <i>h</i> =389	389	~ 1		great
338—50 (4 2)=988—0 (16 1)=938—140=93 007				
—90=384+1=0080+ / & / = 90	90	77 1		infamy

Here we have brought out by the same root number (338) a whole wardrobe *cap—shirts—cloak—stockings—shoes—smock* together with *out—at—heels—on—back—out—at—elbows* and also *horson—knafe—care—nothing—almst—naked*. Why—if this is the work of chance—did not some of these words descriptive of clothing come out by the other root numbers or by this same root number when applied to other pages?

Smock occurs but once in this play and but six other times in all the Plays *elbow* is found but once in this act and but twice in this play *shirts* occurs but this once in this act *slops* is found only this one time in this play and *but one other time in all the Plays* this is the only time *stockings* is found in the play and it occurs but eight times besides in all the Plays this is the only time *shoes* is found in this play and this is the only time *cap* occurs in this act and this is the only time *infamy* is found in this play Can any one believe that all these rare words came together in so small a compass by chance and that by another chance they were each of them made the 338th word from some one of a few clearly defined points of departure in counting?

Observe those words *al ost naked*. Each is derived from 338 nay each is derived from 338 minus 50= 88 We commence with 88 at the end of scene 2 and go forward to the next column and we have *al ost* we take 88 again and commence at the end of the next scene and go forward again to the next column and we have *naked*! This alone would be curious but taken in connection with all the other words in this sentence which cohere arithmetically and in sense and

meaning, with *almost naked*—no shirts or stockings—*doth wear nothing but a cap, and shoes out at the heels, and a smock out at the elbow, not over clean*, it amounts to a demonstration

The word *slops* signified breeches. We have in the Plays "A German, from the waist downward all *slops*"¹ We also find, in the text under consideration, Falstaff speaking of "the satin for my short cloak and *slops*" The word *smock* signified a rough blouse, such as is worn by peasants and laborers² In the text the word *smock* is disguised in *smack*, which was pronounced *smock* in that age

Some explanation of the figures used as modifiers in the Cipher-work are necessary. We are advancing, as Bacon would say, "into the bowels of the" play

Page 77 is solid,—that is to say, there is no break in it by stage directions or new scenes. The first column of page 78 contains two fragments, one of 162 words, being the end of scene third, the other the first part of *Scena Quarta*, containing 306 words, with 17 bracketed words and 3 hyphenated words besides. If we count from the end word of scene third upward, exclusive of that word, as we have done in other instances, we have 161 words, if we count from the beginning of scene fourth we have 162 words. In this fragment the words, "th'other," on the 14th line, are counted as one word—"t'other." From the end word of scene third downward there are 306 words, from the first word of scene fourth downward there are 305 words. The next column of page 78 is unbroken. When we reach the next column (79 1) we have a complicated state of things. The column is broken into four fragments. The first of 31 words, with 5 words in brackets constitutes the end of scene fourth. Then we enter act second. The first break is caused by the stage direction, *Enter Falstaff and Bardolph*, and ends with the 317th word from the top of the column, being the 286th word from the end of the last act, or 285 from the beginning of act second, or 284, excluding the first and last word. This gives us the modifier 286, or 285, or 284. And to the bottom of the column there are 199 or 200 words.

The next break in the text is caused by the stage direction, *Enter Ch. Justice*, ending with the 461st word, and containing 143 or 144 words, accordingly as we count from the beginning of that subdivision or the end of the preceding one, and the fourth fragment runs from the 461st word to the end of the column, and contains 57 or 58 words. The second column of page 79 is broken by the stage direction, *Enter M. Gower*. The first contains 533 words, the second contains 64 or 65 words, and there are 534 words from the first word of the second subdivision, inclusive, to the top of the column. This page gives us therefore these modifiers

31—32, — 317—318, — 284 — 285—286, — 199—200, — 461—462, — 143—144, — 57—58, — 533—534, — 64—65

And when we turn to the next column (78 1) the remainder of the scene, scene 1, act 2, gives us 338 words, with 12 *b* & 5 *h* words additional, and the fragment of scene second, act 2 (78 1), gives us 57 or 58 words, as we count from the beginning of scene second or the end of scene first. And the next column gives us two fragments, yielding 461—2 and 61—2

And here I would call the attention of the reader to the curious manner in which the stage directions are packed into the corners of lines on page 79, as compared with column 1 of page 75, where the words, *Enter Morton*, are given about half an inch space, or on page 64, where one stage direction is assigned

¹ *Much Ado about Nothing*, 11, 2

² See *Webster's Dictionary*, "*Smock*" and "*Smock frock*"

three quarters of an inch space or page 6 where three stage directions have nearly an inch and a half space while three others on this page 79 have not even a separate line given them The crowding of matter on some pages as compared with others is also shown by contrasting the small space allowed for the title of *Actus Secundus Scena Prima* on 79 1 with the heading not of an act but a scene on the next column (80 1) In the one case the space from spoken word to spoken word is five eighths of an inch in the other it is an inch and one sixteenth And that this is not accidental is shown also in the abbreviations used on page 79 *Chief* is printed *Ch* *remembered* is printed *remēbred* *a hundred* is printed *a 100* & is constantly used for *and* *M* is used repeatedly for *Master* *Mistress* is printed *Mist* *thou* is repeatedly printed *u* *twenty shillings* is printed *20 s* And observe how *Lombard street* and *silk man* (79 1 29th line) are run together into one word each where anywhere else we should at least have had a hyphen between their parts And that these things were deliberately done is shown in the case of the word *remembered* (79 16 lines from end) if it had been simply printed *remēbred* we might suppose it was a typographical error but the printer was particular to put the sign ~ over the *e* to show that there had been an elision of part of the word Now it took just as long to put in that mark as it would have taken to insert the *m* and the additional *e* between the *b* and *e* (Did the ordinary fonts of type of that age use this elision sign? Or were these types made to order?)

A still more striking fact is that while by uniform custom each speaker in the text of the Plays is allowed his line to himself yet in two instances on page 79 the words uttered by an interlocutor are crowded in as part of the line belonging to another speaker Thus we have (79 1 1th line from end) this line

Falst Keep them off *Bardolfe* *Fan* A rescue a rescue

And again (79 3d line)

I am a poor widow of Eastcheap and he is arrested at my suit *Ch Just* For what summe?

Here we see that the printer has not even room to print in full the words *Chief Justice* but condensed them into *Ch Just*

Now every printer will tell you that unless there had been some special and emphatic order to crowd the text in this extraordinary fashion it would not have been done but a dozen lines or more of page 79 would have been run over onto page 80 where as we have seen there is plenty of room for them Compare 79 1 or 79 with 80 1 There are in 80 1 no abbreviations in spelling no contractions with the single exception of one *M* for *Master* there is no & for *and* no using of figures for words although we have fifteen hundred foot five hundred horse no running of the speeches of two characters together in one line And there are 631 words on 9 and only 403 words on 80 1 And yet each is a column the one following the other Why should one column contain 8 words more than the other or one third more words than the other? There is on page 9 matter enough to constitute two pages and a half printed as column 1 of page 90 or as column 1 of page 6 is printed

But the exigencies of the Cipher required that column 79 should contain 8 words more than column 80 1 and the carrying of a single word over from the one to the other would have destroyed the Cipher on both pages and hence all this packing and crowding of matter which one cannot fail to observe by simply glancing at the page as given herewith in *fac simile*

CHAPTER XIV

THE BISHOP OF WORCESTER AND HIS ADVICE

The curses he shall have, the tortures he shall feel, will breed the back of a man, the heart of a monster
Winter's Tale, i. 7

505—167=338

			Word	Page and Column	
338—30=308—50=258	19=209	603—209=394+1=395		76 2	The
338—30=308	19=259	498—259=239+1=240	210	76 1	Bishop
338—30=308—50=258	19=209—148=63		63	77 1	said.

Who was the Bishop? It was his Lordship Sir John Babington, Bishop of Worcester—"the right reverend father in God, Lord John, Bishop of Worcester"—of the diocese in which Stratford was situated,—for whose protection was executed that famous bond, dated November 28, 1582, to enable "William Shakspeare, one thone partie, and Anne Hathwey of Stratford, in the dioces of Worcester, maiden, to marry with "once asking of the bannes of matrimony between them"¹ We know that the Bishop belonged to the Cecil faction, and when Essex was arrested for treason, and he thought he could do so safely, he took advantage of the opportunity to attack him. Hepworth Dixon says

Babington, Bishop of Worcester, glances at him [Essex] cautiously in a court sermon, but when sent for by the angry Queen he denies that he pointed to the Earl²

The Bishop belonged to the Cecil faction, he was Sir Robert's superserviceable friend, and the very man, of all others, to tell him all about Shakspeare's youth, and we will see hereafter that "Anne Hathwey" had dragged the future play actor before Sir John, as Bishop of the diocese, and that Sir John had compelled Shakspeare to marry her. So the Bishop knew all about him. And herein we find an explanation of the bond just referred to, and the hurried marriage, and the baptism treading fast upon the heels of the bridal.

And it was the Bishop of Worcester who gave Cecil the description of Shakspeare's appearance in his youthful days which we copied into the last chapter.

And there is a great deal in the Cipher story about the Bishop of Worcester. When Cecil became suspicious of the Plays, he gave Sir John the plays of *Richard II* and *Measure for Measure* to examine, or, as Bacon was wont to say, to anatomize—(*The Anatomy of Wit*, *The Anatomy of Melancholy*, etc.) The Bishop found

¹ Halliwell Philipps' *Outlines*, p. 569

² *Personal History of Lord Bacon*, p. 123

the same strain of infidelity in *Measure for Measure* which centuries afterwards shocked the piety of Dr Johnson and he then told Cecil the story of Shakspeare's life and expressed his opinion that the ragged urchin who had been dragged before him at eighteen years of age and constrained perforce to accept the responsibilities of matrimony never wrote the play of *Measure for Measure* or *Richard II*

The Bishop of Worcester is also referred to in that part of the Cipher narrative which grows out of the root number 53 modified by commencing to count at the end of the second subdivision of 74 the same subdivision which gives us all the 338 story but instead of counting only to the beginning of the subdivision (167) we go to the top of the column which gives us 18 words as a modifier We then have

$$53 - 18 = 305$$

And if we again modify this by deducting 193 (upper 75) we have left 112 or if we deduct 54 (lower 75) we have 51 left and if we deduct 50 at the end of scene second (761) we have 55 left And this last number 55 gives us the words *Bishop* and *Worcester* Thus if the reader will commence at the top of 761 and count down the column counting in all the words bracketed and hyphenated he will find that the 55th word is the end word of the 40th compound word *Arch bishop* and if he will carry his 55th number down the next preceding column but not counting in the bracketed and hyphenated words he will find that the 55th word is the word *Worcester* so that the 55th word 761 is *Bishop* and the 55th word 75 is *Worcester* And observe the exquisite cunning of the work If the reader will look at the opening of this chapter he will see that that same last word of *Arch bishop* was used in the 338 narrative That is to say 338 minus 30 (the modifier on 74, equals 308 and this commencing at the beginning of scene third (761) and carried down the column leaves 59 and 59 carried up the column counting in the hyphenated words brings us to the same word *bishop*—the last word of a *ch bishop* And some time since we saw the *arch* of that word *arch bishop* used to give us the first syllable of the name of the man Archer who slew Marlowe!

But lest it should be thought that this coming together of *Bishop* and *Worcester* by the same number 55 was another accident I pause here and leaving the story growing out of 338 alone for a while I give a part of the narrative in which these words *Bishop* of *Worcester* occur And here I would ask the reader to observe that you cannot dip into this text at any point with any of these primal root numbers 505 513 516 or 53 without unearthing a story which coheres perfectly with the narrative told by the other numbers And this has been one cause of the delay in publishing my book I have been tempted to go on and on working out the marvelous tale and I have heaps of fragments which I have not now time to put into shape for publication I have been like Aladdin in the garden I turn from one jewel laden tree to another scarce knowing which to plunder while my publishers are calling down the mouth of the cave for me to hurry up

Cecil says to the Queen

$$523 - 218 = 305$$

	W d	P C	g e a l l u m	
305—50 (761)—250—145—110—36 (140)—107	107	77	1	I
300—50—250	255	77	1	sent
305—50—255	255	76	1	a
305—50—255	255	62		short

	Word	Page and Column	
305—146 (76 2)=159—1 <i>b</i> col =158	158	77 1	time
305—50=255—32 (79 1)=223	223	76 2	since,
305—146=159 1 <i>h</i> col =155	155	77 1	your
305—50=255—7 <i>b</i> col =248	248	77 1	Majesty,
305—50=255 449—255=194+1=195+2 <i>h</i> =197	197	76 1	for
305—193=112—50 (76 1)=62 603—62=541+1=542	542	76 2	my
305—193=112 49 (76 1)=63	(63)	76 1	Lord
305—193=112 457+112=569	569	76 2	Sir
305—193=112 50=62+457=519	519	76 2	John,
305—193=112—50=62	62	76 2	the
305—50=255 508—255=253+1=254	254	75 2	noble
305—193=112—15 <i>b</i> & <i>h</i> (193)=97 448—97=351+1=352	352	76 1	and
305 49 (76 1)=256—145=111 577—111=466+1 =467+3 <i>b</i> (145)—170	470	77 1	learned
305—50=255—14 <i>b</i> & <i>h</i> col =241	241	76 1	Bishop
305—193=112—50=62 458—62=396+1=397	397	76 2	of
305—50=255	255	75 2	Worcester,
305 49=256—5 <i>h</i> col =251	251	76 1	a
305—145=160—3 <i>b</i> (145)=157	157	77 1	good,
305—193=112 449—112=337+1=338	338	76 1	sincere
305—146=159 449—159=290+1=291	291	76 1	and
305—146=159 498—159=339+1=340	340	76 1	holy
305—50=255 49 (76 1)=206—32=174 5 <i>b</i> (32)= 169—2 <i>b</i> col =167	167	77 2	man,
305—254—51 508—51=457+1=458	458	75 2	and
305—193 112 457—112=345+1=346	346	76 2	had
305—193=112—15 <i>b</i> & <i>h</i> (193)=97	97	75 2	a
305—50=255—11 <i>b</i> & <i>h</i> col =244	244	77 1	talk
305—50=255—10 <i>b</i> col =245	245	76 1	with
305—254—51 448—51=397+1=398	398	76 1	him,
305—50=255—162 (78 1)=93	93	77 2	and
305—32 (79 1)=273 468—273=195+1=196	196	78 1	I
305—50=255 610—255=355+1=356+9 <i>b</i> col =	365	77 2	gave
305 49=256 610—256=354+1=355	355	77 2	him
305—50=255—32 (79 1)=223+162=385—9 <i>b</i> =276	276	78 1	the
305—50=255—32 (79 1)=223	223	77 2	scroll

Cecil had sent a short-hand writer to the play-house, who had taken down the play of *Richard II*

The reader will observe that 305, in this example, moves either from the lower subdivision of 76 1, or the upper or lower subdivision of 75 1, 255 yields *I—sent—a—short—since—for—noble—Bishop—Worcester—talk—with—and—gave—scroll*, while 112 (305—193=112) yields *my—Lord—Sir—John—the—of—had—a*. Let the reader look at the words *Sir John*, they both count from the end word of the first subdivision of 76 2, counting downward, and each is the 112th word, but while *Sir* is 112 words from 457, *John* is modified by deducting 50, that is, instead of commencing to count with 112, from 457, we begin at the beginning of scene third, count in the 50 words therein, and then carry the remainder to 457, and thence down as before. And *my Lord* is much the same, *my* is again 112 less 50 (from the end of scene second downward), carried up 76 2, and *Lord* is 112 less 49,

from the beginning of scene third carried down 761 Surely all this cannot be accident

And the Bishop advised Cecil that Shakspeare should be taken and put to the torture and compelled to tell who wrote the Plays And here I would call the attention of the reader to one or two other points which prove the existence of the Cipher and show the marvelous nature of the text

We have seen that $53 \text{ minus } 218 \text{ equals } 305$ and that $305 \text{ less } 193$ (upper subdivision 751) makes 112 Now if we go down 752 the 11th word is *force* while up the same column the 11th word is *limbs* (put his *limbs* to the question and *force* him to tell) while in the next column the 11th word down the column is *capable* And if we apply this 112 to the next column we find it giving us the word *sincere* (sincere and holy) counting upward from the top of scene third while upward from the end of scene second it yields *supposed* (the Plays it is *supposed* Shakspeare was not *capable* of writing) and down the same column the 11th word is that very word *capable* while carried forward to the next column it yields *Sir John* and from the same column 761 and the next 762 it gives us *my Lord* And observe how cunningly *supposed* and *sincere* are brought together the one being the 11th word from the end of scene 2 the other the 11th word from the beginning of scene 3 and note too the forced construction of the sentence

Turns insurrection to religion

Supposed sincere and holy in his thoughts

Of course there is a clue of meaning running through this but every word is a Cipher word and the words are packed together very closely *turns* is turns the water out of the fish pond given in Chapter VI page 697 *ante* *insurrection* is used three times in the Cipher story *religion* was used in telling the purpose of the Plays as given in Chapter VII page 705 *ante* and we will find it used again and again and here in this chapter we have *supposed* *sincere* and *holy* employed in the Cipher narrative

And Cecil expressed to the Bishop his opinion that Shakspeare did not write the Plays He said

	Word	Page and Column	
$300-00=000-140=110-36(145)=107$	107	77 1	I
$300-00=000-449-000=103+1=104+2 \frac{1}{2} \text{ col} =$	196	76 1	ventured
$300-00=200-161=99-498-94=404+1=405$	405	76 1	to
$300-50=200-140=110-36(145)=107-36 \& \frac{1}{2} \text{ col} =104$	104	77 1	tell
$300-00=250-32(791)=293$	293	74 2	him
$300-00=005-146=109-577-109=468+1=469$	469	77 1	my
$300-00=000-000=200-146=99-447-000=388+1=389$	389	75 1	suspicion
$300-00=205-000=000-146=59-447-59=388+$			
$1=389+36=392$	392	75 1	that
$300-00=000-300=293$	293	79 1	Master
$300-00=000-32(791)=293-140=78-00(761)=$	28	75 2	Shak st }
$300-00=000-00(761)=205-140=60$	60	75 1	spur }
$300-50=000-500=000-508-200=303+1=304$	304	75 2	is
$300-50=055-31=24-145=9-00(761)=9$	29	76 2	not
$300-00=005-32=293-048-293=20+1=206+$			
$22 \frac{1}{2} \text{ col} =48$	48	74 2	himself
$300-193=112$	112	76 1	capable
$000-500=250-2(791)=293$	293	78 1	enough,

	Word	Page and Column	
305-50=255-32 (79 1)=223-5 b (32)=218-50 (76 1)=168	168	75 2	and
305-50=255-32 (79 1)=223-146-77-30=17 447-47=100+1=101	401	75 1	hath
305-50=255-32 (79 1)=223-5 b (32)=218-50--	168	76 2	not
305-50=255-32=223-146-77-30=17 417-17 =100+1=101+3 b=101	101	75 1	knowledge
305-50=255-32=223-5 b (32)=218-19 (76 1)- 169 508-169=339+1=340+2 h col =342	342	75 2	enough,
305-50=255 31=221 498-221=277+1=278	277	76 1	to
305-50=255-31=221-5 b (31)=219-50 (76 1)- 169 508-169=339+1=340	140	75 2	have
305-50=255-32 (79 1)=223-3 / col =220	220	76 2	writ
305-50=255-32 (79 1)=223 317 (79 1)=223-91+1=195	79 1		the
305-50=255 49 (76 1)=206-161 (78 1)=15	15	78 2	much
305-50=255-49=206-161=45-32 (79 1)=1 ; 462-13=449+1=450	150	78 2	admired
305-50=255-31=221-145=79-50 (76 1)=29-- 457=486	486	76 2	plays
305-50=255-31=221-146-78	78	76 1	that
305-50=255 449-255=191-1=195	195	76 1	w.e
305-50=255-50=205-32=173-5 b (32)=168	168	76 1	all
305-50=255-49=206-161=45-32=13	13	78 2	rate
305-50=255-146=109-3 b (146)=106	106	77 1	so
305-161 (78 1)=144 457-144=313+1=314-5 b col	319	79 2	high,
305-50=255-146=109 498-109=388+1=390	390	76 1	and
305 49 (76 1)=256-145=111	111	77 1	which
305-50=255-32 (79 1)=223-50=173-3 / col --	170	76 1	are
305-193=112 448-112=336+1 337	337	76 1	supposed
305-50=255-31=224-5 b (31)=219-50=169-19 (76 1)=120	120	75 2	to
305-50=255-162=93-50 (76 1)=43	43	75 2	be
305-193=112 284-112=172+1=173	173	71 1	his,
305-50=255-50=205-146=59 448-59=389+1=390	76 1		and
305-50=255-31=224 5 b (31)=219-50=169-50 =119-2 b col =117	117	75 2	which
305-50=255-32=223-146=77 610-77=533+1 =534+2 h col =536	536	77 2	ever
305-50=255-31 (79 1)=224	224	76 2	since
305-50=255-50=205	205	75 2	the
305-50=255-50=205-145=60-3 b (145)=57 281 57=227+1=228	228	71 1	death
305-50=255-32 (79 1)=223-146=77-30 (74 2)= 47-9 b & h col 38	38	75 1	of
305-50=255-50=205-146=59 449-59=390+1=391	76 1		More }
305-50=255-50=205-146=59 284-59=225+1=226	74 1		low }
305-50=255-50=205-146=59 193-59=134+1=135	75 2		have
305-145=160 508-160=348+1=349+5 b & h= (354)	75 2		been
305-50=255-31=224 5 b (31)=219	219	76 1	put
305-50=255-31=224 4 h col =220	220	76 1	forth

	Word	Page and Column	
30j-u0-u0-31-u04-14-u 9	79	76 1	in
30j-u0-u0-30-u03-146-u	77	77 2	his
305-u0-u0-31-u04-14-u 9 (31)-u0-169-14-u 9	77	77 1	name
30j-u0-u0-162-93	93	77 2	And
30j-u0-u0-30-u0 b col -u0	200	77 2	that
30j-u0-200-3 -u03-146-77-3 b col -u04	74	76 1	it
30j-u0-u0-30-2 3-146-77-u0 (76 1)-u			
60j-2 -u0 6+1-u 7	7	76 2	is
30j-u0-u0-20j-146-u9 28f- u-u0j+1	9	74 1	rumoured
-u 6+6 h col -u03			
u0j-u0-u0-u0-u0-146-u9	59	77 2	that
30j-u0-20j-u0-u0-146-u9	79	74 2	every
30j-u0-u0-u0-u0-146-u9	60	76 2	one
30j-u0-u0-u0-u0-146-u9	9	74 1	of
30j-50-u0-u0-u0-146-u9-6 b & / col -u 3	73	74 1	them
30j-u0-20j-30-u 3-146-77-2 / col -u0	7	76 1	was
30j-u0-u0-31 (u0 1)-u04-14-u 9	79	74 1	prepared
30j-u0-u0-31-224-14-u-79 284-u0-u0j+1-u06		74 1	under
30j-u0-20j-30-u03-u b (u0)-218-u0-168			
4u8-168-u00+1-u01	971	76 2	his
u0-u0-20j-u0-u0-146-u9-3 b (146)-u6			
248-56-192+1-193+2 b & / -10	10	74 2	name
30j-u0-u0-31-u 4-145-u0-0 (4 u)-49			
447-49-398+1-u0+3-407	40	77 1	by
30j-193-112-1u b & h-97-10 / col -u8	87	74 1	some
30j-u0-u0-u0-u0-146-u9 248-60-188+1-189		77 1	gentleman
30j-u0-20j-49 (u0 1)-u06 603-06-39+1-u	98	76	His
30j-146-159-3 b (146)-1 u6	1u6	1	Lordship
u0j-49 (76 1)-2 u6-146-111 -u-111-166+1-u	46	77 1	advised
30j-u0-u0-146-110	110	77 1	that
30j-u0-u0-50-u 0	90	77 2	the
30j-u0-u0-32 (u0 1)-u03-u0 (6 1)-1 u3	173	77 2	best
30j-u0-205-49 (u0 1)-u06	906	77 2	thing
30j-u0-u0-440-u0j-194+1-19	19	76 1	we
30j-162-143-u h col -u141	141	76 1	could
30j-u0-u0-31-u04-u b (31)-210-4 / col -u	215	77 2	do
u0j-50-205-160-93 5 u-u0j-184+1-48	48	77 1	is
30j-u0-20j-49-u0-160-44 610-44-u66+1			
u67+2 h col -u69	769	77 2	to
30j-u0-u0-30 (u0 1)-u 3-146-77-u b & h col -u2		76 1	make
30j-50-u0-u0-u0-30-1 u3 603-173-100+1-431		76 2	him
30j-49-u06-30-u0 (u0 1)-176-1 h col -u	17	76 2	a
u0j-193-112 248-11 -u186+1-187+13 b & / col -u149		74 1	prisoner
u0j-u0-20j-30-u 3 610-u03-387+1-388	388	77 2	and
u0j-49-u06-146-111 4 u7-111-346+1-347	347	62	as
30j-u0-u0j 508-u0j-u03+1-u04 h col -u	90	77 2	soon
305-50-20j-30-(u0 1)-2 u7 b & / col -u216	216	76 2	as
30j-u0-205-160-93-3 b col -u90	90	76 1	he
30j-u0-20j-u0 -u03 u18-223-u0j+1-u06	296	79 1	is
30j-16 -u14	(143)	73 1	apprehended

	Word	Page and Column	
305-193=112 49 (76 1)=63 508-63=445+1=	446	75 2	bind
305-50=255-32=223-146=77-50 (76 1)=27			
457-27=430+1=431	431	76 2	him
305-50=255-50=205-145=60 508-60=448+1=449		75 2	with
305-50=255-50=205-145=60 508-60=448			
+1=449+1 h=450	450	75 2	iron,
305-50=255-146=109 498-109=389+1=390	390	76 1	and
305-146=159-3 b (146)=156	156	76 1	bring
305-50=255 50=205-31 (79 1)=174 457-174=			
283+1=284	284	76 2	him
305-193=112-15 b & h=97-49=48	48	76 2	before
305-50=255-31=224 610-224=386+1=387+			
2 h=389	389	77 2	the
305-50=255-32 (79 1)=223-146=77 498-77=			
421+1=422	422	76 1	Council,
305-193=112 248-112=136+1=137	137	74 2	and
305-50=255-31 (79 1)=224 610-224=386+1=	387	77 2	it
305-193=112 248-112=136+1=137+11 b col =	148	74 2	is
305-50=255-31 (79 1)=224 448-224-224+1=	225	76 1	more
305-50=255-32 (79 1)=223 448-223=225+1=	226	76 1	than
305-50=255-50=205	205	76 1	likely
305-50=255-32=223-5 b (32)=218 448-218=			
230+1=231+5 b & h=236	236	76 1	the
305-146=159 457-159=298+1=299	299	76 2	knave
305-50=255-32=223-162=61	61	77 2	would
305-50=255-162=93 498-93=405+1=406	406	76 1	speak
305-50=255-50=205-31=174 5 b & h=169			
610-169-441+1=442+9 b col -451	451	77 2	the
305 49=256-162=94 577-94-483+1=484	484	77 1	truth,
305-50=255-32=223 610-223=387+1=388	388	77 2	and
305-50=255-145=110-3 b (145)=107-3 b & h col =	104	77 1	tell
305-50=255-31 (79 1)=224 284 224=60+1=61			
+7 h col =68	68	74 1	who
305-50=255-31 (79 1)=224 4 b col =220	220	76 2	writ
305-50=255 32+255=287	287	79 1	it.
305-50=255-32 (79 1)=223 457-223=234			
+1=235	235	76 2	But
305-50=255-146=109-3 b (146)=106 577-106			
=471+1=472	472	77 1	in
305-50=255-50=205-146=59-2 h col =57	57	76 1	the
305-50=255 49 (76 1)=206-145=61-3 b (145)=	58	76 1	event
305-50=255-32=223 498-223=275+1=276+			
2 b col =278	278	76 1	that
305-50=255-32 (79 1)=223-5 b (32)=218	218	76 2	he
305-50=255-50 (76 1)=205-145=60-3 b (145)=			
57-1 h col =56	56	77 1	lied
305-50=255-31 (79 1)=224 5 b (31)=219 457-			
219=238+1=239+11 b & h=250	250	76 2	about
305-193=112-1 h col =111	111	75 1	the
305-193=112-10 b col =102	102	74 1	matter
305-50=255-31 (79 1)=224 5 b (31)=219	219	77 2	your

	Word	Page and Column	
305—50=955—31 (19 1)=294 457—294=933+1=	234	76 2	Grace
305—49 (76 1)=256—145=111	111	76 2	should
305—193=112—15 b & h=97—49 (16 1)=48 457—48=409+1=410	410	76 2	have
305—193=112—3 b col =109	109	76 1	his
305—193=112 508—112=396+1=397	397	76 2	limbs
305—193=112 457—112=345+1=346+5 b col =	351	76 2	put
305—50=255—50=905—31 (79 1)=174 448—174=274+1=275	275	76 1	to
305—50=255—32=224—5 b (52)=219 449—219=30+1=9 1+5 b & h=236	236	76 1	the
305—49 (76 1)=256—145=111 603—111=492+1=	493	76 2	question
305—50=255—49 (76 1)=206—145=61	61	76 1	and
305—193=112	112	75 2	force
305—504=51 448—51=397+1=998	398	76 1	him
305—254=51—2 h col =49	49	76 1	to
305—50=255—31 (9 1)=994—13 b & h col =211	211	77 2	confess
305—50=255—50=205—162=43—1 h col =4	43	77 2	the
305—50=55—39=2 3—5 b (32)=218 449—218=231+1=2 2+5 b & h=957	957	76 1	truth

Here it will be observed we have two more instances where *Shakst spur* and *More low* come into the Cipher narrative by counting different from those already given And if all this be accident then surely we have a wonderful array of words growing out of 305 Take that last sentence *Your Grace should I ave his limbs put to the question and force him to onfess the truth* here every word is the 305th word and they are all found in four columns 75 76 1 76 and 77 *Confess* only occurs two other times in this play *limbs* occurs but two other times in this play and *force* but three other times in this play I think an examination will show that wherever *limbs force* and *confess* are found in the Plays the word *question* is near at hand

Master Shakspeare was used in that day where we would say *Master Shakspeare* And observe that every word of *Master Shakst spur* is the 55th word [5 3—18 (74 2)—305—50 (76 1)=55] *Master* and *Shakst* are each 55 minus 3 the fragment at the top of 19 1 and *Shakst* and *spur* are both taken through the second section of 76 2 and then carried backward

As a curious illustration of the adjustment of the length of columns to the necessities of the Cipher I would call attention to the first column of page 74 the first of the play If the reader will turn back to pages 7 4 and 7 5 he will find that the same words *prepared* (79—74 1) and *under* (96—74 1) which are used in the foregoing narrative were there used as growing out of a different Cipher number to wit 516 thus 516—167=349—b & l=3 7—48=79 Now if we go down the column (74 1) the 79th word is *prepa ed* and if we go up the column the 79th word is *under* (prepared under the name of etc) But we have just seen that 305 minus 50 leaves 55 and this minus 49 (76 1) leaves 96 now if we carry 96 down that same column (4 1) it gives us again the same word *under* and if we carry it up the column it gives us again that same word *prepared* So that the reader can perceive that the number of words in the column between 79 and 206 was fixed and therefore the length of the whole column by the necessity of making *prepared* the 9th word from the top and the 96th word from the bottom and *under* the 79th word from the bottom and the 96th word from the top! Was anything more ingenious than this ever seen in the world?

CHAPTER XV

SHAKSPERE'S ARISTOCRATIC PRETENSIONS

Autolycus I know you are now, sir, a gentleman born

Clown Ay, and have been so any time these four hours

Winter's Tale, v, 3

EVERY *Cipher word in this chapter grows out of the root-number 523 218—305, and all but the first four commence from the end of scene 4, act 1, or the beginning of act 11, scene 1*

I have given but part of the story in the foregoing chapter The Bishop goes on to tell Cecil his reasons for thinking that Shakspeare, if arrested, will tell who wrote the Plays He says that Shakspeare is no longer in poverty

	Word	Page and Column	
305—50=255—31 (79 1)=224	224	78 2	Poverty

And that neither he nor his men will risk the loss of their heads or their goods to shield the real writer of the Plays

305—50=255—50=205—31 (79 1)=174	174	76 1	loss
305—50=255—31=224 31 <i>b</i> & <i>h</i> =193	193	78 2	heads
305—50=255—32=223	223	76 1	goods

And the Bishop tells Cecil that, though Shakspeare—

305—31=274 30 (74 2)=244 199 (79 1)=45 468			
45=423+1—424	424	78 1	lives
305—31=274 50=224 5 <i>b</i> (31)=219 1 <i>h</i> col =	215	78 2	in
305—31=274 50=224 5 <i>b</i> (32)=219 219—146=			
73—3 <i>b</i> (146)=70 577—70=507+1=508+2 <i>h</i> =	510	77 1	great
305—31=274 50=224	224	78 2	poverty
305—31=274 30=244 5 <i>b</i> (32)=239	239	78 2	in
305—31=274 50=224—5 <i>b</i> (32)=219	219	78 2	his
305—31=274 50=224 610—224=386+1=387+			
3 <i>h</i> col =390	390	79 2	young
305—32=273—50=223—5 <i>b</i> (32)=218—50=168—146			
=22—3 <i>b</i> (146)=19 577—19=558+1=559+1 <i>h</i> =560		77 1	days,

he is now wealthy, and that his coffers are full In that age there were no banks, and a man's money was contained in his coffers We are told that when the father of Pope retired from business, as a merchant in London, he carried home

with him \$100 000 in a chest and when he needed money he went to his chest and took it out There was no drawing of checks in that day

And here I would ask the reader to note the evidences of the Cipher connected with that word *coffers* The root number we are working with is 305 [5 3— 18 (74)=305] now there is at the top of column 1 of page 79 a fragment of scene 4 act 1 containing 31 words this deducted from 305 leaves -74 and if we count down the next column forward (78) that is if we return into the scene which gave us the 31 words the 74th word in the column and the 305th from the end of the scene is the word *his* (should lead *his* forces hither) But if we deduct 50—the common modifier of 74 —from 74 we have -24 and the 24th word is *po etry* just given in the preceding sentence but if we count in the four hyphens in the column the 24th word is then the 10th word *coffers* and if we deduct 30—the other common modifier of 74 3—from -24 and count down the same column we have 194 And if we again count in the four hyphenated words this makes the 194th word the 190th word *are* and if we take -74 again and deduct 50 from that we have -44 and if we again go down the same column and again count in the same four hyphenated words the 44th word becomes the 40th word *full* Here then we have in regular order *his coffers are full* thus

	W rd	P g and Column	
305—31=274	274	78 2	His
305—31=274 (74 2)=274—4 h col =270	270	78 2	coffers
305—31=274—20 (14 2)=254—30=224—4 h col =	190	78 2	are
305—31=274—30=244 17 col =240	240	78 2	full

Here every word is the 74th and is found in the same column and the last three are produced by counting in the same four hyphenated words

And the Bishop goes on by the same root number 74 to tell how Shakspeare got so much money And here are some striking evidences of the Cipher We have the sentence *divided in three divisions* referring to the distribution of the money made out of the Plays —one part to the theater one to the actors and one to the ostensible author Shakspeare who in turn divided with the real author Bacon Now the word *divisions* is very rare in the Plays it occurs but twice in this play and *not once besides in all the other nine Histories* Yet here we find it correlated arithmetically with *divided* and *three* and this is the only time *divided* occurs in this play And it is found but seven other times in all the *Histories*

We saw that 305—31 (79 1)=74—30 (74)=44 and that 44 minus the hyphenated words was *full* But if we deduct from 44 the 7 bracketed words in the same column (8) we have left 36 and the 36th word in the same column is *divided* Now we saw that 305—31=74 carried *do n* the column produced *h s* (*his coffers*) but if we carry it *up* the same column it gives us as the 189th word that rare word *divisions* the only word of the kind with one exception in all the ten Historical Plays and as we saw that counting in the hyphens produced the words *coffers are full* so if we count in the hyphens in that last example we have as the 274th word up the column not *divisions* but *if c* divided three divisions and if we deduct the common modifier 193 (74) from 74 and go up the next preceding column with the remainder 76 we have the 393d word *also* —

divided into three divisions But to make the division of the profits a fair one the shares ought to have been *equal* and here we have it 305—31=74 and if we deduct from 74 79 the common modifier of 73 1 we have left 195 and if we count in the 31 bracketed and hyphenated words we have the 164th word *equal* But if from 74 we deduct the common modifier of 74 50 we have 24 left and if

we deduct from 224 the same 79 (73 1) we have 145, and the 145th word down the column is *and*, but carried into the bracket sentence it is *fair*. And put together we have this sentence

	Word	Page and Column	
305—31=274 30 (74 2)=241 197 (74 2)=47 462— 47—415+1=416	416	78 2	They
305—31=274 30 (74 2)=241 27 <i>b</i> col =217	217	78 2	divided
305—31=274 462—274—188+1=189+8 <i>b</i> & <i>h</i> =	197	78 2	the
305—31=274 5 <i>b</i> (31)=269 610—269=341+1= 342+9 <i>b</i> col =351	351	77 2	money
305—31=274 198 (74 2)=76 468—76=392+1=393	393	78 2	into
305—31=274 462—274=188+1=189+3 <i>h</i> col =	192	78 2	three
305—31=274 50=224 79=145	[145]	78 2	fair
305—31=274 50=224 79=145	145	78 2	and
305—31=274 79 (73 2)=195—31 <i>b</i> & <i>h</i> col =164	164	78 2	equal
305—31=274 462—274=188+1=189	189	78 2	divisions,
305—31=274—50=224 50=174	174	78 2	and
305—31=274 50=224 5 <i>b</i> (31)=219	219	78 2	his
305—31=274 50=224 79=145 462—145=317+1=318	318	78 2	own
305—31=274 3 <i>h</i> col =371	371	77 2	part
305—31=274 50=224 30=194 462—194=268+1=269	269	78 2	is
305—31=274 50=224 79 (73 2)=145—22 <i>b</i> col =	123	78 2	five
305—31=274 50=224+31=255—3 <i>b</i> col =252	252	79 1	hundred
305—31=274 5 <i>b</i> (31)=269 610—269=341+1= 342+3 <i>h</i> col =345	345	77 2	marks
305—31=274 50=224 30 (74 2)=191 79 (73 1) =115 462—115=347+1=348+6 <i>b</i> & <i>h</i> col =	354	78 2	He
305—31=274 50=224 79=145 462—145=317+ 1=318+5=323	323	78 2	hath
305—31=274 50=224 50 (76 1)=174 603—174 —429+1=430	430	76 2	bought
305—31=274 218=56	(56)	78 2	a
305—31=274 30 (74 2)=241 219 (74 2)=25 462 —25—437+1=438	438	78 2	goodly
305—31=274 5 <i>b</i> (31)=269—197 (74 2)=72	72	78 2	estate
305—31=274 198=76 76—57=19 523—19= 504+1=505	505	80 2	called
305 50=255—32=223—30=193—161=32+ <i>h</i> =32	32	78 1	New
305—32=273—30=243—198 (74 2)=45—22 <i>b</i> (198)= 23 518—23=495+1=496	496	79 1	Place,
305—31=274 598—274=324+1=325	325	79 2	and
305—286 (31 to 317, 79 1)=19 462—19=443+1=	441	78 2	he
305—31=274 50=224 50 (76 1)=174	174	76 2	is
305—31=274 50=224 79=145 32+145=177	177	79 1	going
305—31=274 218=56—2 <i>h</i> =54	(54)	78 2	to
305—31=274 219=55	(55)	78 2	pluck
305—31=274 598—274—324+1=325+1 <i>h</i> col =	326	79 2	down
305—31=274 218=56—2 <i>h</i> =54	54	78 2	the
305—32=273—30=243—13 <i>h</i> & <i>b</i> =230	230	77 2	old
305—31=274 162=112—2 <i>h</i> col =110	110	78 2	house,

	Word	Page and Column	
305—236 (31 to 317 79 1)—19	19	78 2	which
305—31—274—50—224—0—174	174	76 2	is
305—31—274—0 b (31)—069 533—269—264+1— 060+b=2,1	(1)	79 2	gone
305—31—274—0—024—50 (6 1)—174—4 b col —	1 0	76 2	to
305—31—274—218 (74 2)—06—2 h col —4	54	76 1	decay
305—31—274—5 b (31)—069 462—069—193+1— 194+5 b col —199	199	78 2	and
300—31—74—30 (74 2)—244—0 b (31)—039—197 (74)—4	42	78 2	build
305—31—274—0—201+31—200	00	79 1	a
300—31—274—0—204+162—386—2 h col —384	384	78 1	great
305—31—274—0 b (31)—069 462—69—193+1—	194	78 2	one
300—31—274—0 b (31)—069+163—430—3 b col —	4 9	78 1	in
305—31—274—0—2 4—50—174—4 h col —170	1 0	78 2	the
300—31—2 4—5 b (31)—069+163—430	430	78 1	spring
300—31—274—146 (76 2)—128—3 b (146)—100 508 —1 0—383+1—384	384	70 2	fit
000—31—274—0—204 498—224—074+1—0 0+ 2 b col —2,7	2,7	76 1	for
005—31—274—198—76	76	78 2	a
300—31—274—0—004—30—194—140—49 577—49 —008+1—009+2/ col —31	531	77 1	prince
300—31—274+160—436—00 b & h col —416	416	78 1	Indeed
300—31—274—0—224—162—62—2 h col —60	60	78 2	the
300—31—274—30 (4,2)—244—16 —82—14 b & h—	63	78 2	surveyors
300—31—274—0—204—0 (76 1)—174 498—174— 3,4+1—300	300	76 1	are
305—31—274—197 (74 0)—7—60 (9 2)—12—2 b (60) —10 308—10—308+1—309	3 9	80 1	now
300—31—274—0—204—50 (76 1)—174—3 b col —	171	76 1	engaged
300—31—74—0—204—0—174—140—00 449—20 —4,0+1—4,1	421	76 1	and
305—31—274—197 (74 2)—7	77	79 1	the
300—31—74—197 (74 2)—77—11 b—66	66	78 2	foundation
305—31—274—197 (74 0)—7—60 (19 1)—12—0 b (64)—10	80 1		walls
305—31—274—198 (74 2)—76—64 (79 1)—12 338— 12—306+1—307	3,7	80 1	part
300—31—274—30—044—5—230—31 b & h col —	208	78 2	up

Architects were in that age called *surveyors* this is shown in the text where the word is used

Foundat n occurs only eight times in all the Plays only three times in the Historical Plays and only this one time in this play *Walls* occurs but this time in this play¹ And here we have these two rare words coming together one on page 78 2 and the other on page 80 that is to say in two contiguous scenes and linked together by the same root number and the same modification of the same root number to wit 305—31= 74—197 (74)—77 and in each case the bracket words are counted in to place the terminal number And the same remnant 1 which gives us carried down 80 1 (minus the brackets in 65) *alls* gives us carried up from the end of the scene *part* (walls part up) and modified by deducting the brackets it

gives us the word *now*, while the 12th word in the same column is *pretty*, which alludes to Shakspeare's daughter Susanna

	Word	Page and Column	
305—31=274 162=112	112	78 2	His
305—31=274 50=224 145=79—65 (79 2)=14 2 b			
(65)=12	12	80 1	pretty
305—31=274 50=224 5 b (32)=219 420—219			
=201+1=202	202	81 2	daughter,
305—31=274 197 (74 2)=77+162=239	239	78 1	to
305—31=274 197=77	77	78 1	whom
305—31=274 162=112+185=297	297	81 1	he
305—31=274 30=244 6 b & h col =238	238	81 2	is
305—31=274 30=244 197—47—2 b col —45	45	78 2	much
305—31=274 3 h col =271	271	81 2	endeered

And the Bishop, who had an eye for the beautiful, proceeds to describe Susanna more particularly, and tells that she has —

305—31=274 420—274—146+1=147	147	81 2	a
305—31=274 30=244 5 b (31)=239—3 h col =	(236)	81 2	sweet
305—31=274 50=224 420—224—196+1=197+			
9 b col =206	206	81 2	visage,

And has been well taught

305—31=274 50=224 50 (76 1)=174 146=28			
577—28=549+1=550	550	77 1	well
305—31=274 30=244 197=47 339 47=292+			
1=293+2 b=295	295	80 1	taught

Which the Bishop regards as foolish in a man in Shakspeare's station in life

305—31=274 30=244 197—47 339 47=292+1=293	80 1	foolish.
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And the Bishop proceeds to tell that Shakspeare not only sought to "bear arms" as a gentleman, but that he was trying to have his father, John Shakspeare, knighted¹ This statement will appear astounding, but I have already shown (p 51, *ante*, *et seq*) that he tried to obtain a coat-of-arms for his father by false representations, and he might have hoped that, through the influence of his friends in London and about the court, he could accomplish the other and greater object, or it may have been but a rumor obtaining among the aristocracy of the neighborhood, who were indignant at the rich plebeian setting up for a gentleman It was in October, 1596, that the application was made to the College of Arms for a grant of coat-armor to John Shakspeare Halliwell-Phillipps says*

It may be safely inferred from the unprosperous circumstances of the grantee that this attempt to confer gentility on the family was made at the poet's expense This is the first evidence we have of his rising pecuniary fortunes, and of his determination to advance in social position¹

And Grant White, it seems, shrewdly and correctly guessed² that there must have been some protest against the granting of the coat-of-arms and that this caused the delay from 1596, when the first application was made, to 1599, when it was renewed with sundry alterations And here we are told that Sir Thomas

¹ *Outlines*, p 87

² See page 53, *ante*

Lucy was the one who blighted the actor's hopes The Bishop tells Cecil speaking of Shakspeare and his daughter Susanna that—

	Word.	Page and Column	It
300—31—274—00—204—197 (74 2)—27	27	79 2	It
300—31—244—5 b (31)—09	269	78 2	is
300—31—274—00—204—197—27 333—27—006+1—007	80 1		the
305—31—274—30—244—5 b (31)—09 339—039—100+1—101	101	80 1	earnest
300—31—074—198 (74 2)—76—64 (70 2)—12 396—12—084+1—380	380	80 1	desire
300—31—244—140 (76 2)—129—3 b—106 162—126—36+1—37	37	78 1	of
300—31—274—00—204—198—06 462—26—436+1—437	437	78 2	his
305—31—274—145 (76 2)—1 9—3 b (145)—106 462—106—336+1—337	337	78 2	heart
300—31—2 4—30—244—5 b (31)—2 9+162—401	401	78 1	to
300—31—274—30—044—5 b (31)—239 338—039—09+1—100+7 b col—101	107	80 1	make
005—31—2 4—00—224—30—194 534—194—340+1—341+8 b & h col—349	349	79 2	her
300—31—274—00—2 4—197—07 186—27—159+1—160	160	81 2	a
300—31—243—00—023—16 b & h col—007	007	79 2	lady
300—31—274—00—004—198—06	26	78 1	and
300—31—274—5 b (31)—069—018—01+16—213	213	78 1	advance
300—31—274—00—224—30—194+160—306	306	78 1	himself
300—31—074—00—244—58 (80 1)—186	186	80 1	among
300—01—274—197—77	77	79 2	the
000—31—274—198 (74 2)—76+162—238	238	78 1	file
300—31—274—218 (74 2)—06	66	78 2	of
300—31—274—30—244—197—47 598—47—001+1—550	502	79 2	the
305—01—074—218 (74 2)—06 468—06—412+1—	413	78 1	quality

The word *file* was used in that age where we would say *list* or *catalogue* or *memorandum*. Thus in *Macbeth* we have

I have a *file* of all the gentry¹

The word *quality* was the old expression for *aristocracy*. In *Henry 4* iv 8 we have the phrase gentlemen of blood and quality and in *Lear* v 3 we have Any man of quality or degree

And here I would note that Halliwell Phillipps² shows that *Ne o Place* had been so named before Shakspeare bought it and that forty eight years before his purchase to wit in 1549 it was in great ruine and decay and unrepayrd after that it was owned by different parties before coming into Shakspeare's hands

And here it seems to me we have an instance of Bacon's profound prevision I have noted elsewhere how passages were injected into the quartos to break up the count so that should any one attempt to get on the track of the Cipher he would be thrown off the scent for a few words added upon one page might destroy

the Cipher for half-a dozen pages And I have also noted that sometimes these additions contained very significant words, the better to attract and mislead the investigator And in this instance we find that, in act II, scene 2, in Prince Henry's speech, commencing "Belike, then, my appetite was not princely got," such an additional paragraph was thrown into the text, and that it contained the word *runs* — "bawl out the runs of thy linen" *Linen* is preserved in the Folio, but the rest of the sentence is omitted Now if any one had imagined, in 1595, that he perceived in all this *bought—estate—pluch—down—old—house—foundation—walls—build—surveyors—new—place—decay*, etc., a Cipher reference to Shakspeare's home at Stratford, he would naturally fasten on that word, *runs*, as a part of the story, and would spend his acumen on it, and thus "the non-significants," as Bacon calls them, would have diverted his attention from the significants

And I would here say that a *marl* or *marc* was equal to 13s 4d, which would be about £380, or \$1,900, but as money had then, we are told, twelve times its present purchasing power, this would be equal to £4,560, or \$22,800 to-day This did not represent probably any particular division of the profits, but the amount with which Shakspeare returned to Stratford about 1595 or 1596 We find by the records that he paid £60 for New Place, in 1598 he loaned £30 to Richard Quiney, in 1602 he bought 107 acres of land near Stratford from the Combes for £320, and in 1605 he purchased a moiety of a lease of the tithes of Stratford, Welcombe, etc., for £440 So that of the £380 which he had in 1597-8, according to the Bishop, we can account for £90, expended near that time, besides the amount which he expended in repairing and reconstructing New Place And here I would note that Halliwell-Phillipps¹ quotes Theobald, who was told, by Sir Hugh Clopton, that when Shakspeare purchased New Place he "repaired and modell'd it to his own mind," and Halliwell-Phillipps thinks that "the poet made very extensive alterations, perhaps nearly rebuilding it" And he surmises that these alterations were made in 1598, because in that year Shakspeare sold a load of stone to the corporation of Stratford for 10d, but it does not follow that the repairs were finished in the same year they were begun, or that the surplus material was sold at once

And the Bishop goes on to speak very contemptuously of Shakspeare's aspirations The conflict between the play-actor and his neighbors represented the world-old battle between money and blood, between mortgages and pedigrees, between the new-rich and the old-respectable, and the position of Shakspeare and his family could not have been a very pleasant one

The Bishop says of Shakspeare

			Word	Page and Column	
305-31=274	30=244	610-244-366+1=367	367	77 2	He
305-31=274	30=244	197=47+162=209-2 b col=207		78 1	will
305-31=274	30=244	197-47+162=209	209	78 1	be
305-31=274	218 (74 2)=56+162=218		218	78 1	satisfied
305-31=274	50=224	30=194	50 (76 1)=144		with
	458-144=314+1=315+2 b col=317		317	76 2	nothing
305-31=274	197=77	577-77=500+1=501	501	77 1	less
305-31=274	50=224	449-224-225+1=226	226	76 1	than
305-31=274	50=224	30=194	145=49	77 1	knighthood
305-31=274	218=56	577-56=521+1=522	522	77 1	and
305-31=274	577-274-303+1=304+16 b & h col=320			77 1	the

¹ *Outlines*, p 231

	W rd	Page and Col mn	
305-30=275-197=78 396-78=318+1=319	319	80 1	right
305-30=275-197=78	78	78 2	to
305 603-305=298+1=299+2 h col =301	301	76 2	bear
305-31=274-5 b (31)=269 468-269=199+1=200+3 h col = 03	203	78 1	arms

And the Bishop says that Shakspeare's attempts excited the indignation of Sir Thomas Lucy

305-31=274-50=224-7 b col =217	217	77 1	Sir
305-31=274-50=224-30=194-14=49	49	76 1	To)
305-31=274-30=244-5 b (31)=239-50 (76 1)=	189	76 2	amiss)
305-31=274-50=224-50 (76 1)=174 248-174=74+1=75+2 h col=77	77	74 2	Loose }
305-31=274-50=224-30=194 194+194=388-4 h col =384	384	75 1	see }

This *To amiss* for *Thomas* may appear forced but I give it as it stands because more than once I have found it appearing in the Cipher to represent *Thomas*. I find that Webster¹ says there was formerly to the long sound of *o* as in *old hoe* etc. what he calls a vanishing or diphthongal sound like *oo* and I have myself heard the first syllable of the word *Thomas* pronounced so as to rhyme with *Rome*. Webster thinks the dropping of the diphthongal sound of *o* in such words as *bolt most only* etc. is an American provincialism. Thackeray represents the cockney of London as saying *Tum-as*. *Thomas* appears very often in *Henry IV* (and not once in *1st Henry IV*) and Bacon could not use it too liberally without arousing suspicion hence this subterfuge. It must be remembered too that the pronunciation of *o* was longer and softer then than now. For instance the word *Rome* in Bacon's time was as it is well known pronounced *Room*. We see this in the expression in *Julius Cæsar* 1 "

Now is it *Rome* indeed and *room* enough
When there is in it but one only man

We have modified it from *room* to *Rome* and if our posterity progress in the same direction the year 2000 may see the city of the Cæsars called *Rom* or *Rum*.

And the neighbors are very much disturbed over Shakspeare's pretensions
They—

305-31=274-50 (74 2)=224+162=217	217	78 1	look
305-31=274-50=224-16=112	112	77 2	upon
305-31=274 468-274=194+1=195	195	78 1	it
305-31=274-50=224-50 (76 1)=174 248-174=74+1=75+2 b=97	97	74 2	as
305-31=274-198=76	76	78 2	a
305-145=160-6 b col =154	154	76 1	bold
305-31=274-219 (74 2)=55	55	78 2	plot

to force himself into their ranks

305-31=274-50=224-198 (74 2)= 6 462-26=436+1=437	437	78 2	His
--	-----	------	-----

	Word	Page and Column	
305-31=274 50=224 162 (78 1)=62 610-62=548+1=549	549	77.2	Lordship
305-31=274 61 (80 2)=213 489-213=276+1=277+2 $\frac{1}{2}$ col =279	279	81 1	is
305-31=274 50=224 146=78-3 $\frac{1}{2}$ (146)=75 577-75=502+1=503+2 $\frac{1}{2}$ col =505	505	77 1	very
305-31=274 30 (74 2)=244 197=47-2 $\frac{1}{2}$ col =	45	78 2	much
305-32=273-50=223-5 $\frac{1}{2}$ (32)=218 468-218=250+1=251+12 $\frac{1}{2}$ =263	263	78 1	incensed,
305-31=274 50=224 50=174 162=12 610-12=598+1=599	599	77 2	he
305-31=274 145=129-3 $\frac{1}{2}$ (145)=126 577-126=451+1=452+3 $\frac{1}{2}$ col =455	455	77 1	sent
305-31=274 219=55 163-55=108+1=109	109	78 1	a
305-31=274 219=55	55	78 1	letter
305-31=274 50=224-30=194 162=32	32	77 2	to
305-32=273-30=243+162=405-15 $\frac{1}{2}$ & $\frac{1}{2}$ =390	390	78 1	Death
305-31=274 30=244 50=194+186=380-3 $\frac{1}{2}$ col =377	81 2		thick, }
305-31=274 197=77 163-77=86+1=87	87	78 1	the
305-31=274 50=224 30=194 5 $\frac{1}{2}$ (31)=189 22 $\frac{1}{2}$ col =167	167	78 2	King
305-31=274	274	81 1	of
305-31=274 5 $\frac{1}{2}$ (31)=269 468-269=199+1=200+3 $\frac{1}{2}$ col =203	203	78 1	Arms,
305-31=274 31 $\frac{1}{2}$ & $\frac{1}{2}$ col =243	243	78 2	not
305-31=274 30=244 489-244-245+1=246	246	81 1	to
305-31=274 50=224 162=62	62	78 2	consent
305-31=274 50=224 49 (76 1)=175-90 (78 1)=	85	78 2	or
305-31=274 468-274=194+1=195+3 $\frac{1}{2}$ col =	198	78 1	allow
305-31=274 4 $\frac{1}{2}$ col =270	270	78 2	it

Shakspere's application for coat-armor for his father, in 1596, was made to "William Dethick, alias Garter, principal King of Arms" See how cunningly the name is concealed in *Death-thick* And observe how the first word goes out from the beginning of one scene (79 1) and the other from the end of the preceding scene, and each word is found by the same root-number and the same modification of the same root-number *death* is 305, less 32, less 30, carried one scene backward to the beginning of scene 4, act 1 (78 1), while *thick* is 305, less 31, less 30, less 50, carried two scenes forward to the beginning of scene 3 of act 11 (81 2) And this word *thick* is comparatively rare in the Plays It occurs but three other times in *2d Henry IV*, but once in *King John*, not at all in *Richard II*, *1st Henry IV*, *Henry V*, or the first and second parts of *Henry VI* Yet here we find it, just where it is needed to make the name of the "King of Arms," in connection with the story of Shakspere trying to procure a coat-of-arms If this be accident, it is extraordinary

And Sir Thomas reads Shakspere's pedigree to the King of Arms of England Referring to his father, he says

305-31=274 30=244 50=194 50 (76 1)=144	144	76 2	I
305-31=274 30=244 50=194 50 (76 1)=144 11 $\frac{1}{2}$ & $\frac{1}{2}$ col =133.	133	74 1	can

	W rd	Page and Col m	
305-31=274-30=244	244	76 2	assure
305-31=274-30=244-0=194	194	77 1	you
305-31=244-30=244-50=194 408-194=264+ 1= 60+50=210	210	76 2	he
305-31=274-0 (31)=269 577-269=308+1=	309	7 1	hath
305-31=274-248=26 284-26=258+1=259+ 3 h col =262	263	74 1	not
305-31=274-30=244-50=194	194	77 2	the
305-31=274-30=244-0 (31)=269 9-146=93 468-93=375+1=376+1 / col =377	377	78 1	smallest
305-31=274-30=244-0 (31)=269 308-239=146-93=30 (146) =90-30 col =87	87	76 1	drop
305-31=274-30=244-0 (31)=269 10 col =240	240	76 2	of
305-31=274-30=244-0 (31)=269 239	239	76 1	gentle
305-31=274-30=244-0 (31)=269 9-146=93-30 (146) =90 448-90=358+1=359	359	76 1	blood
305-31=274-30=244-50=194-30=164-93=3 (146) =90 577-90=487+1=488	488	77 1	in
305-31=274-0=224-0=194-0 (76 1)=144 498-144=354+1=355	355	76 1	his
305-31=274-0=224-30=194-0 (76 1)=144	144	74 1	body

I would ask the reader to observe this sentence carefully Take those words smallest drop of gentle blood *This is the only gentle in the first act of this play and this is the only drop in that act* And *drop* only occurs one other time in the whole play And this is the only time the word *blood* is found in scene of act 1 of the Folio and this is the only time *smallest* occurs in this entire play And *body* is only found once in the *Induction* where we find the word used above and only twice in scene second How comes it if there is no Cipher here that out of many thousands of words this array of significant and rare words should all concur in the same vicinity held together by the same number? For it will be observed that every word here except two is from the root 305-31= 74-30= 44 and those two are words carried to the beginning of new scenes or pages (74 1 and 77 1) and many of the words are number 244 modified by deducting the 5 bracketed words in the 31 at the top of 79 1 making 39 *Gentle* is the 39th word from the top of 76 1 *drop* is again the 39th word carried through the second section of 76 (146) leaving 90 and the 90th word including the brackets down 76 1 is *drop* and the 90th word up the same column from the end of scene second is *blood* and in the next sentence the 90th word up the next preceding column is *glow*

305-31=274-30=244-50 (31)=239-70 & / col = 203	203	76 2	His
305-31=274-30=244-50 (31)=239 457-239=			
218+1=219+6 h col =225	225	76 2	father
305-31=274-30=244-70 & h col =237	237	76 2	is
305-31=274-0=244-50 (6 1)=194 498-194=			
304+1=305	05	76 1	only
305-31=274-30=244 498-244=254+1=255	255	76 1	a
305-31=274 (74 2)- 0=244-50 (74 2)=194-50 (76 1)=144 10 & h col =140	140	77 2	coster monger s
305-31=274-30=244-50 (31)=239-146=93- 30 (146)=90-50 & h=85	85	76 1	son,

	Word	Page and Column	
305-31=274 248 (74 2)=26 193-26=167+1=	168	75 2	who
305-31=274 30=244 145=99	99	76 2	at
305-31=274 30=244 5 b (31)=239-146=93-			
3 b (146)=90 498-90=408+1=409	409	76 1	present
305-31=274 30=244 5 b (31)=239-50=189-			
3 h col =186	186	76 1	wrought
305-31=274 30=244 50=194	194	74 1	at
305-31=274 30=244 10 b col =234	234	74 1	the
305-31=274 145=129-2 h col =127	127	76 1	trade
305-31=274 5 b (31)=269 1 h col =265	265	74 1	of
305-31=274 30=244 5 b=239-146=93-3 b			
(146)=90 508-90=418+1-419+1 h=420	420	75 2	glove
305-31=274 248 (74 2)=26	(26)	74 1	making,
305-31=274 50=224 284 224-60+1=61	61	74 1	while
305-31=274 30=244 5 b (31)=239-146=93-			
3 b (146)=90 468-90=378+1=379	379	78 1	his
305-31=274 10 b col =264	(264)	76 1	son
305-31=274 30=244 7 b & h=237	237	76 2	is
305-31=274 248=26 193+26=219	219	75 1	a
305-31=274 5 b (31)=269-15 b & h col =254	254	74 1	crafty
305-31=274 447-274=173+1=174	174	75 1	fellow,
305-31=274 50=224 284 224-60+1=61+7 h col =68		74 2	who
305-31=274 284 274=10+1=11+18 b & h col =	29	74 1	acts
305-31=274 248=26-22 b (248)=4	4	74 1	for
305-31=274 254-20	20	75 1	a
305-31=274 145=129-50=79 447-79=368+1			
=369	369	75 1	living
305-31=274 50=224	224	74 2	on
305-31=274 5 b (31)=269-248=21 193+21=	214	75 2	the
305-31=274 50=224 193=31-15 b & h (193)=			
16 508-16=492+1=493	493	75 2	stage

The reader will here observe that the whole of act 1 of this play of *2d Henry IV* is used as a basis for this wonderful Cipher, and the two ends of the act act and react on each other. Thus we find the fragments of 74 2, the beginning of scene second, as 50, 30, 198, 218, etc., used to modify the primal root-number, 523, thus 523-218=305, and when we carry this 305 to the end of the act, in 79 1, and deduct the fragment of scene at the top of the column, containing 31 words, we get the 274 which has been telling the Cipher story through several pages. But this is not all. We take that 274, and again modify it by the fragments of 74 2, to obtain the 224 and 244, etc. (274-50=224 and 274-30=244), which so abundantly occur in the foregoing pages, and this again is modified by deducting the fragment of 76 1 (50), the beginning of the third scene of the act, producing the 174 and 194 seen so often above. But even this does not end the marvelous interlocking of the beginning and the end of the act under the spell of the Cipher, for we see the count starting from the end of the act (305-31=274), carried back to the beginning of the act, and there taken up the column to yield us *acts*, and taken through 74 2, to yield us *making* ("glove-making"), and up 75 1 it gives us *fellow*, and down 74 1 (274-5 b (31)=269) it produces *crafty*, while 224 (274-50=224), carried through the first section of 75 1, brings us to *stage*.

If the reader will turn back to page 79 he will find those words *glove making* produced thus

	Word	Page and Column	
516—167—349—22 <i>b</i> & <i>h</i> —327—30—97—193—104 —10 <i>b</i> & <i>h</i> —89 508—89—419+1—1.0	490	70 2	<i>glove</i>
516—167—349—22 <i>b</i> & <i>h</i> —327—0—17 284—277 —7+1—8+18 <i>b</i> & <i>h</i> col —96	(96)	74 1	<i>making</i>

Now compare this with the example just given. Observe how an entirely different primal number modified by being carried to the end instead of the beginning of the act is brought back to the same place and brings out the same words

93—218—300—31—2 1—30—244—0 <i>b</i> (31)—39— 146—93—3 <i>b</i> (146)—90 508—90—418+1—410 +1 / col —120	490	70 2	<i>glove</i>
93—218—300—31—74—218 (74 9)—96	(96)	74 1	<i>making</i>

Now consider how exquisitely the skeleton of the text must have been adjusted to bring about these results — in the first instance the count goes *forward* to produce the word *glove* and the one hyphen is *not* counted in in the second case the count comes from the end of the act and moves *backward* and the one hyphen *is* counted in. The word *making* is obtained in the one case by going *up* column 1 of page 74 and counting in all the bracketed and hyphenated words in the other case the root number comes from the end of the act passes through 74 and goes *down* 74 1. Thus *making* fits to 74 down the column and to 77 up the column. But one may think that *glove* and *making* are to be found everywhere all through these Plays and that therefore it is no trick at all to produce these wonderful arithmetical coordinations. My answer is that *this is the only time glove is found in this play!* And this is *the only time making is found in this act!* It is found but once besides in the play in the fourth act and once in the *Epilogue*. In other words the gentlemen who may think all this to be accident would have to go thirty six columns forward from 74 1 before they would find another *making* to match their *glove* to produce the designation of the recognized trade of Shakspeare's father

It is impossible to deny the accuracy of my arithmetic (occasional typographical errors of course excepted) and it is impossible to deny that the *fac similes* given herewith are faithful copies of the Folio of 163 and it seems to me that all this hundred fold accumulation of evidences must convince even the most skeptical that there is a Cipher in the Shakespeare Plays. I am aware that my workmanship is not complete but it is approximately so and my excuse will be to all just minded men the incalculable difficulties of the work. But it was fit and proper that the Cipher made by the greatest intellect that ever existed and embodied in the greatest writings possessed by mankind should be as marvelous as the source from which it came or the vehicle in which it is carried

But this is not all — nor a tithe of all. The Bishop says that the aristocracy of the neighborhood fear that Shakspeare's friends in London will secure him his coat of arms

305—31—274—0—294—163 (18 1)—61 498—61— 437+1—438	438	76 1	<i>friends</i>
305—31—24—0 <i>b</i> (31)—969+185 (81 1)—454—2 <i>h</i> col —452		81 1	<i>London</i>

And here I would call the reader's attention to the microscopic accuracy of this

work If he looks at column 1 of page 81 he would say it was solid — he will see no stage directions of exits or entrances But if he will look very closely at the 185th word he will find this following it

Poin. Letter John Falstaffe Knight

Poin is the abbreviation of the name of *Poins* or *Pointz*, one of the characters, and “Sir John Falstaffe” is the opening part of the letter from Falstaff to the Prince, — for we read a little below, “Sir John Falstaffe Knight, to the son of the King greeting,” etc But what is *letter*? It is not part of the letter. Nor does *Poins* speak the word, for it is put in italics It is a stage direction, meaning that Poins reads the letter And on this little hook the author hangs his Cipher, for it breaks the column into two fragments

And they fear the “villain’s” influence with the Queen because of the Plays he has written And hence we have

	Word	Page and Column	
305—31=274 50=224 79 (73 1)=145 518—145=			
373+1=374	374	79 1	villain's
305—31=274 50=224 79 (73 1)=145 518—145=			
373+1=374+4 $\frac{1}{2}$ col =378	378	79 1	Queen

Here is another cunning piece of work The Queen is disguised in *Quean* i, — “a woman, a wench”

Cut me off the villain s head, throw the Queane in the channel

And so they go on to tell the King of Arms that Shakspeare never writ them, that he has not the wit or the imagination

305—31=274 30=244 5 b (31)=239 458—239=			
219+1=220	220	76 2	Writ.
305—31=274 30=244 5 b (31)=239—146=93—3 b			
(146)=90—50—40—1 $\frac{1}{2}$ col =39	39	76 1	Wit
305—31=274—30=244 5 b (31)=239—146=93			
468—93=375+1=376	376	78 1	The
305—31=274 30=244 5 b=239—146=93 468—93			
=375+1=376+8 b col =384	384	78 1	great
305—31=274 30=244 5 b=239—146=93 468—93			
=375+1=376+9 b & $\frac{1}{2}$ col =385	385	78 1	imagination

And they express the opinion of Shakspeare that—

305—31=274 30=244 5 b (31)=239—3 $\frac{1}{2}$ col =	236	76 2	He
305—31=274 30=244 5 b (31)=239 458—239=			
219+1=220	220	76 1	was
305—31=274—30=244 5 b (31)=239—50=189			
489—189=309+1=310	310	76 1	but
305—31=274 30=244 50=194 508—194=314			
+1=315+8 b & $\frac{1}{2}$ col =323	323	75 2	the
305—31=274 30=244 5 b (31)=239—146=93—3 b			
(146)=90 281 90=194+1=195	195	74 1	first
305—31=274—5 b (31)=269—193=76	76	75 2	bringer
305—31=274 30=244 50=194 22 b & $\frac{1}{2}$ col =172	172	75 2	of

	Word	Page and Column	
300-31-04-56 (31)-69-00-010-146-03 419			
-03-3 6+1-3,	377	06 1	them
300-31-2 4-30-011-06 (31)-030	239	06 2	out
300-31-04-30-211-06 (31)-039-140-31	91	06 1	on
300-31-2, 1-01 (01)-00	00	01 1	the
300-31-0 4-01-20-1 1 (01)-16 608-16-192			
+1-193	193	02	stage

I have not the time or space to work it all out. The aristocracy jest over poor Shakspeare's pretensions of relationship to the blue blood of the county and Sir Thomas says in his letter to Sir William Dethick that he is only connected with them through Japhet!

00-31-2 1-56 (31)-069	269	81 1	Nearest
300-31-04	271	81 1	of
300-31-0 1-30-011-00-191	191	81 1	kin
00-31-04-00-011-06 (31)-009 489-209-			
200+1-201	201	81 1	fetch
300-31-04-30-011-06 (31)-039 489-039			
-000+1-001+2 1-003	2 3	81 1	from
300-31-0 1-00 6 & 1 col = 201	201	81 1	Japhet

I do not pretend to work out the sentence but simply to jot down from my notes some of the principal words. If I followed the root numbers into all their ramifications each chapter would grow into a book.

And here I would call attention to another proof of the arithmetical adjustment of the text. I have just given the words first bringer thus

00-31-04-00-211-06 (31)-239-146-03-3 6			
(116)-00 231-90-191+1-19,	190	01 1	First
005-31-04-56 (31)-069-103-6	06	02	bringer

But after a while we will find Bacon expressing his fears that if Shakspeare is taken prisoner he will say that he was not the author of the Plays but simply the *first bringer* of them out upon the stage. And the words come out from the primal root number 53. If we commence at the end of scene 2 (61) and count upward and then go backward and down the column the 53d word is *first* and if we commence again with 53 at the top of column 1 of page 75 and go down the column and down the next column the 53d word is *bringer*! Thus

503-448-(backword)	00	02	First
003-447-(forward)	06	02	bringer

And it will be seen that the two words *first bringer* follow each other in the text. It would have been difficult to have placed *first* and *bringer* in the same vicinity without connecting them hence the length of column 1 of page 75 and the length of the fragment of scene on 61 had to be exactly adjusted to bring the two required words side by side. If there had been 448 words in 75 1 instead of 447 or 449 words on 76 1 instead of 448 both counts would have fallen on the same words! I pity the man who can think all this was accidental!

CHAPTER XVI

SHAKSPERE'S SICKNESS

Why, thou globe of sinful continents, what a life dost thou lead !

2d Henry IV, 11, 4

EVERY word of the first part of this chapter grows out of the root-number 523 218 305, modified by deducting 31 or 32, to-wit, the number of words in 79 1 from the top of the column to the end of scene 4, act 1, or to the beginning of scene 1, act 11. The remainder of the chapter is derived from 504 167 338, and shows how substantially the same story comes out of the same text by two different root-numbers.

My publishers advise me that there are already 850 pages in type, and that I must condense the remainder of the Cipher story. I shall therefore be as brief as possible, and instead of giving a continuous narrative I shall only give fragments of the story.

We have two descriptions of Shakspeare's sickness, one given by the Bishop of Worcester to Cecil, the other the narrative of Bacon himself, interjected into the story, the former is the briefer of the two. The first grows out of the root-number used in the last chapter, 523 218—305, the other from the root-number 505 167—338, which gave us the story of Shakspeare's youth, his quarrel with Sir Thomas Lucy, the fight, etc.

The Bishop says to Cecil, after describing Shakspeare's intended house, his "plate" (591 79 2, 96 80 1), his "tapistry" (594 79 2, 37 80 1), his "bed-hangings" (33 80 1), etc., that he will not live to enjoy his grandeur, that he will

	Word	Page and Column	
305—31=274 5 h (31)=269 1 h=col =265	265	78 2	never
305—31=274 50=224 462—221—238+1=239+			
3 h col =242	242	78 2	need
305—31=274 1 h=270	270	78 2	it
305—31=274 50=224+32=256	256	79 1	long
305—31=274 50=221 5 b=219 49 (76 1)=170—			
4 b col =166	166	76 2	He

	Word	Page and Column	
305-31-2,4-50-224-50 (76 1)-174	174	70 2	is
305-31-274-0-224-0 b (31)-210-10 b col -	209	77 2	I
305-31-274-0-224-0 b (31)-210 448-210- 209+1=230	2 0	77 2	hear
305-285 (31 79 1)-20-2 b (985)-18 468-18- 400+1=451	401	78 1	at
305-193-110 162+112-274	2,4	78 1	present
305-0-20-32-223 5,7-223-304+1-300	8,0	77 1	very
305-0-200	200	71 1	sick
305-31-2,4-27 (3 1)-247	247	78 3	he
305-31-2,4-0 (10 1)-224-0 b (31) 210 610- 210-391+1=390	392	77 2	repents
305-31-74-0-224-0 b (31)-210 610-210- 891+1-390+3-390	390	77 2	in
305-31-2,4-0-224 610-2 4-386+1-387+ 11 b & h=98	398	77 2	sack-cloth
305-31-2,4-0-224-5 b (31)-210 610-210- 391+1=392+11 b & h=403	403	77 2	and
305-31-2,4-50-224 610-24-386+1-387+0 b	390	77 2	ashes
305-31-224-0-224	203	78 1	the
305-31-2,3-0-224 3-0 b=18-0-168-162- 6 610-6-604+1=600	600	77 2	lechery
305-31-274-0-224	204	77 2	of
305-31-2 3-0-223-0 b=18-0-168 4,8- 168-290+1=91	291	76 2	his
305-31-274-0-24 610-24-386+1-387+ 3 b col =390	390	77 2	young
305-31-2,3-0-223-5 b=18-0-168-146- 22-3 b (146)=19 577-19-008+1=009+1/=	560	77 1	days

The reader will observe how singularly the words match with the count. The root number 305-31 (79 1)-274-50 (74)-4 carried up the column (77) counting in the bracketed words yields *ashes* but counting in both the bracketed and hyphenated words it gives us *sack-cloth*. But if we count in in that 31 the five words in brackets then we have 305-50-55-31-4-5 b (31)-219 and 19 taken up the same column gives us *repents* and counting in the three hyphenated words alone it gives us *in* and counting both the bracketed and hyphenated words it gives us *and*. Here we have *repents in sack cloth and ashes*. But this is not all. The same root number 74 carried up the same column counting in the three hyphenated words yields the word *young* and the same root number 55 modified by deducting 3 gives us less 5 b (3) 18 and this carried to the beginning of the scene and brought backward and up 77 1 gives us *days* — *young days*.

And observe that the word *le lery* occurs only this once in this play and not again in all the ten *Histories*. And this is the only time *repents* is found in this play and it does not appear again in all the *Histories*. And this is the only time *sack cloth* occurs in this play and it is found but once more in *all the Plays*! I mention these facts for the benefit of those shallow intellects that think all words necessary for all sentences can be found anywhere.

And then the Bishop goes on to speak again of Shakspeare's wealth

305-50-200-3 = 23-0 b (31)-218-0-168 458 -168=290+1=291	291	76 2	His
--	-----	------	-----

	Word	Page and Column	
305—31=274 50=224 5 <i>b</i> =219—50=169—146=	23	78 1	purse
305—31=274 50=224 5=219—50=169—146=23 318—23=295+1=296	296	79 1	is
305—31=274 50=224 50=174 146=28 477— 28—149+1=450	450	77 1	well
305—32=273—50=223—30=193+162=355	355	78 1	lined
305—32=273—50=223—193 (75 1)=30 418—30= 418+1=419	419	76 1	with
305—31=274 193=81—15 <i>b</i> & <i>h</i> =66—49=17 603 —17=586+1=587.	587	76 2	the
305—32=273—50=223—5 <i>b</i> =218—50=168—50 (76 1)=118	118	76 2	gold
305—32=273—30=243—5 <i>b</i> =238—145=93— 3 <i>b</i> col =90	90	76 1	he
305—31=274 193=81 448—81=367+1=368	368	76 1	derives
305—31=274—50=224 193=31	31	76 1	from
305—32=273—50=223—5 <i>b</i> =218—146=72+163= 235—5 <i>b</i> col =230	230	78 1	the
305—32=273—50=223—5 <i>b</i> =218—50=168—50= 118 603—118—485+1=486	486	76 2	Plays

The Bishop admits they are popular

305—31=274 50=224 5 <i>b</i> =219—50=169—146=	23	77 1	The
305—32=273—50=223—5 <i>b</i> =218—50=168—50=	118	78 1	Plays
305—31=274 50=224 50=174 145=29—5 <i>b</i> col =	24	79 1	are
305—31=274 50=224 5 <i>b</i> =219—50=169—146 =23 468—23—115+1=446	416	78 1	much
305—31=274 50=224 50=174—161=13 462— 13=449+1=450	450	78 2	admired,
305—31=274 50=224	224	79 2	and
305—32=273—50=223—30=193—162=31—1 <i>h</i> col =	30	78 2	draw
305—32=273—50=223—50=173	173	78 1	great
305—32=273—50=223—5 <i>b</i> =218—50=168—146= 22—3 <i>b</i> (146)=19	19	79 1	numbers,
305—32=273—50=223—5=218—146=72	72	77 1	and
305—32=273—50=223—5 <i>b</i> =218—50=168—163=5 462—5—457+1=458	458	78 2	yield
305—32=273—50=223—50=173—50 (76 1)=123	123	78 1	great
305—31=274 193=81—15 <i>b</i> & <i>h</i> (193)=66 458— 66=392+1=393	393	76 2	abundance
305—31=274 50=224 5=219—50=169+162=	331	78 1	of
305—31=274 50=224 50=174 146=28 468— 28=440+1=441	441	78 1	fruit,
305—31=274 193=81 49 (76 1)=32	32	76 2	in
305—31=274 30=244 468—244=224+1=225	225	78 1	the
305—31=274 30=244+162=406	406	78 1	forms
305—32=273—50=223—5 <i>b</i> & <i>h</i> =218—50 (76 1)= 168—145=23+163=186	186	78 1	of
305—31=274 50=224 50=174 146=28—3 <i>b</i> (146)=	25	78 1	groats

	Word	Page	Column
300-0=90-31=294-5=919-14=74-3 b (140)			
71 57-71=906+1=907	907	77 1	and
300-50=255-31=224-50=174-146=28	28	78 1	pence

Observe here how *plays* comes out twice by the same number once as *please* (please) 118 up 76 and the second time as *plays* 118 down 78 1 And note how cunningly the word is worked in the second time For the one or the other *plays* the rogue with my great toe

Observe also how the same numbers bring out *purse*—*gold*—*abundance*—*groats*—*pence*—*11 cl*—*admired*—*draw*—*great*—*numbers* etc just as we saw another number bringing out of these same pages *shoe* *stockings* *cloak* *slops* *snock* *cap* in fact a whole wardrobe This is the only time *groats* occurs in this play It is found but four other times in *all the Plays* And this is the only time *pence* occurs in this play It is found but five other times in *all the Plays* *Purse* occurs but four times in this play This is the only time *admired* appears in either *1st* or *d Henry IV* and this is the only time *numbers* is found in this act *Abundance* occurs but twice in this play and but eight other times in *all the Plays* I should be sorry for the credit of human intelligence that any man could be found who would think that all these unusual words—rare on a thousand pages—have concurred arithmetically on two or three pages by accident

And the aristocracy are in dread of the wealthy *parvenu* absorbing the territory around him The Bishop says

300-0=905-31=294 610-224=386+1=387	387	77 2	It
305-0=900-31=294- b (31)=219-0=169-146=93 318-93=900+1=290	996	79 1	is
300-50=250-31=219-50=174-146=98-3 b (148)=90 118-2=203+1=204	204	79 1	thought
300-50=900-31=294- b (31)=219-0=169-146=93 318-93=900+1=290	489	76 2	he
300-0=900-31=294- b (31)=219-0=169-146=93 318-93=900+1=290	90	79 1	will
305-0=905-31=294- b (31)=219-0=169-146=93 318-93=900+1=290	436	76 2	buy
305-0=905-31=294- b (31)=219-0=169-146=93 318-93=900+1=290	181	78 1	all
305-39=270 610-21=589+1=590 38+12 b & h=50	300	77 2	the
300-31=274-193=81-15 b & h=66 448-66=382+1=383	383	76 1	land
305-0=905-31=294- b (31)=219-0=169-146=93 318-93=900+1=290	160	77 2	appertinent
300-0=900-31=294- b (31)=219-0=169-146=93 318-93=900+1=290	10	76 2	to
300-50=250-31=219-50=174-146=98-3 b (148)=90 118-2=203+1=204	401	77 2	New
300-50=255-31=224-50=174-146=28	496	79 1	Place

And note this group of words *buy*—*all*—*land*—*appertinent*—*the*—*New Place* How lawyer like is the language *Appertinent* occurs but once in this play and *buy* twice besides in *all the Plays* Yet here it coheres arithmetically with *buy*—*land*—*New Place* And this is the only time *buy* and *land* are found in this act and *buy*

occurs but once besides in the whole play And this is the first time *place* appears in eighteen columns of the Folio — since *1st Henry IV*, act 5, scene 1

And the Bishop expresses the opinion of his friends, the gentlemen around Stratford, that the village boy they had known so well as a poacher could not have written these “much admired plays”

	Word	Page and Column	
305—32=273—50=223—5 <i>b</i> =218—50 (76 1)=168			
468—168=300+1=301+10 <i>b</i> col =311	311	78 1	We
305—31=274 30=244 162=82—13 <i>b</i> & <i>h</i> col =	69	78 2	know
305—32=273—50=223—5 <i>b</i> =218—50=168—146=			
22—3 <i>b</i> (146)=19 420—19=401+1=402	402	81 2	him
305—32=273—50=223—30=193—162=31	31	77 2	as
305—32=273—50=223—5 <i>b</i> =218—50=168—146=	22	81 2	a
305—31=274 50=224 5 <i>b</i> =219	219	78 2	butcher's
305—31=274 30=244 5 <i>b</i> =239 610—239=371			
+1=372	372	72,2	rude
305—31=274 50=224 5 <i>b</i> =219—50 (76 1)=169—			
146=23 162—23=139+1=140	140	78 1	and
305—31=274 30=244 162=82 462—82=380+			
1=381+5 <i>b</i> col =386	386	78 2	vulgar
305—32=273—50=223—5 <i>b</i> =218—50 (76 1)=168 4			
<i>b</i> & <i>h</i> col =164	164	81 2	'prentice,
305—31=274 50=224	224	78 2	and
305—32=273—50=223—5 <i>b</i> =218—50=168—50=			
118 162—118—44+1=45	45	78 1	it
305—32=273—50=223—50=173—50=123 468—			
123=345+1=346	346	78 1	was,
305—31=274 193=81 49 (76 1)=32	32	76 2	in
305—31=274 50=224 5 <i>b</i> =219—50 (76 1)=			
169—146=23—5 <i>b</i> col =18	18	79 1	our
305—31=274 50=224 5 <i>b</i> =219—50=169—146=			
23+162=185	185	78 1	opinions,
305—32=273—50=223—50=173+162=335	335	78 1	not
305—31=274 30=244+162—406—2 <i>h</i> col =404	404	78 1	likely
305—32=273—50=223—193 (75 1)=30 462—30			
432+1=433	433	78 2	that
305—31=274 193=81 49 (76 1)=32 457+32=	489	76 2	he
305—31=274 50=224 4 <i>b</i> col =220	220	76 2	writ
305—32=273—50=223—5 <i>b</i> =218—146=72 448—			
72=376+1=377	377	76 1	them;
305—31=274 193 (75 1)=81—50 (76 1)=31, 458+			
31—189	489	76 2	he
305—31=274 254 (75.1)=20	20	78 1	is
305—32=273—50=223—5 <i>b</i> =218—50=168—51=117			
—1 <i>h</i> col =116	116	76 2	neither
305—31=274 193=81—50=31	31	76 2	witty
305—31=274 254=20—15 <i>b</i> & <i>h</i> =5 448—5=443+1—444		76 1	nor
305—31=274 50=224 5=219—50=169—50 (76 1)			
=119 577—119=458+1—459+11 <i>b</i> =470	470	77 1	learned
305—32=273—50=223	223	78 1	enough
305—31=274 30=244 50=194 162=32	32	78 2	The

	Wo d	Page and Column	
305—31=274—50=224—0=174—140=29—3 b (145)=	26	9 1	subjects
305—31=274—50=224—5 b=219—140=74	74	79 1	are
305—32=273—50=223—5 b=218—58 (80 1)=160			
468—160=308+1=09	303	78 1	far
305—32=273—160=111	111	78 2	beyond
305—31=274—162=112	112	78 2	his
305—31=274—0=224—5 b=219—50 (16 1)=169			
—145=24	24	78 2	ability
305—3=273—50=223—5 b=218—0=168—50=118			
—2 1/2 col =116	116	78 2	It
305—31=274—50=224—0 b=219—50 (16 1)=169—			
146=23 318=23=290+1= 96	296	79 1	is
305—01=274—0=224—0=174—146=28—1 / col =	27	81 2	even
305—31=274—50=224—50=174—146=28—3 b (146)			
=25 317=229+1= 93	293	79 1	thought
305—31=274—30=244—50=194—162=32+32=	64	79 1	here
305—32=2 3=50=223—0 b=218—50=168 489—			
168=3 1+1=322+1 1/2 col =323	3 3	81 1	that
305—31=274—50=224—0=174—146=28+317=	340	79 1	your
305—31=274—30=244—0=194—162=32 610—			
32=18+1=5 9	5 9	77 2	cousin
305—01=274—50=224—0 b=219—0=169—145=	24	81 2	of
305—31=274—50=224—5 b=269—160=107	107	81 2	St Albans
305—32=273—50=2 3=38 (80 1)=180	180	81 1	writes
305—31=274—30=244—50=194	194	82 1	them

This is the only time *cousin* appears in this act and the only time *St Albans* is found in this play and this is the only time *writes* occurs in this play and *write* is found but twice in this play yet here in the same sentence we have *writ* and *writes* *cousin* and *St Albans* all united by the same number This is also the only time *write* occurs in this play it is found but fourteen times besides in all the Plays It does not appear in *King John Richard II 1st Henry IV or Henry V* The last time it appears previously to this instance is in the *Comedy of Errors* in 1 89 pages or 578 columns distant *Learned* is found but two other times in this play *Opinions* appears but once besides in this play and but ten times in all the Plays And this is the only time that either *butcher* or *vulgar* or *prentice* occurs in this play and *prentice* is only found three times in the thousand pages of the Folio and both *butcher* and *vulgar* are comparatively rare words in the Plays And *but her* is 305—31= 74—50=224—5=219 and *prentice* is 305—3= 3—50= 3—5 b= 18 less 50 That is to say one commences to count from the last word of the first section of 79 1 and the other from the first word of the next section And this is the only time *ability* is found in this play or in all the ten Histories and it only occurs nine times besides in all the Plays

If all this be accident surely it is the most marvelous piece of accidental work in the world

And then the Bishop recurs to Shakspeare's health He thinks that if Shakspeare is brought before the Council to answer for his offense he is so enfeebled by disease that the fear of the rack will compel him to tell all he knows about the authorship of the Plays

305—31=274—30=244—0=194—162=32 457+32=489	76 2	He
---	------	----

	Word	Page and Column	
305—31=274 145=129—2 <i>b</i> col =127	127	77 2	cannot
305—31=274 50=224 146=78 610—78=532+1 =533+2 <i>h</i> col =535	535	77 2	last
305—31=274 5 <i>b</i> =269 518—269=249+1=250+ 6 <i>h</i> col =256	256	79 1	long.

Observe how cunningly *long* is made the 224th word from the beginning of act 11, scene 1, and the 274th word from the end of the same column

305—31=274 50=224+32=256	256	79 1	long
305—31=274 5 <i>b</i> (31)=269 518—269=249+1= 250+6 <i>h</i> col =256	256	79 1	long

And this 250 is *answer*—brought to *answer* before the *Council* And here is *Council*

305—31=274 50=224 50=174 146=28 449— 28=421+1=422	422	76 1	Council
305—31=274—50=224 146=78 448—78=370 +1=371	371	76 1	His
305—32=273—50=223—7 <i>h</i> col =216	216	77 1	health
305—32=273—50=223—146=77—3 <i>b</i> (146)=74 577—74—503+1=504	504	77 1	is
305—32=273—50=223—145=78—3 <i>b</i> (145)=75 577—75=502+1=503+2 <i>h</i> col =505	505	77 1	very
305—32=273—50=223—50 (76 1)=173 577—173 404+1=405	405	77 1	poor,
305—31=274 50=224 145=79—5 <i>b</i> & <i>h</i> col =74	74	76 1	it
305—32=273—162 (78 1)=111	111	76 1	was
305—32=273—50=223—50 (76 1)=173 577—173 =404+1=405+3 <i>h</i> col =408	408	77 1	my
305—31=274 50=224 145=79—2 <i>h</i> col =77	77	76 1	presurmise
305—32=273—50=223—145=78	78	76 1	that
305—31=274 162=112	112	79 1	he
305—31=274 30=244 5 <i>b</i> =239—146=93 577— 93=484+1=485	485	77 1	is
305—31=274	274	77 2	blasted
305—32=273—50=223—5 <i>b</i> =218	218	78 1	with
305—31=274 254 (75 1)=20—15 <i>b</i> & <i>h</i> (254)=5	5	76 1	that
305—32=273—50=223—5 <i>b</i> (32)=218 462—218= 244+1=245	245	78 2	dreaded
305—31=274 50=224 577—224=353+1=354+ 11 <i>b</i> col =365	365	77 1	disease,
305 31=274 50=224 610—224=386+1=387+ 2 <i>h</i> =389	389	77 2	the
305—31=274 162 (78 1)=112	112	78 1	
305—31=274 162=112 318—112=206+1=207 +1 <i>h</i> =208	208	79 1	a
305—31=274 145=129—3 <i>b</i> (145)=126	126	76 1	most
305 31=274 162=112 162—112=50+1=51	51	78 1	incurable
305—32=273—50=223—5 <i>b</i> (32)=218 577—218= 359+1=360+11 <i>b</i> col =371	371	77 1	malady

	Word	Page and Column	
300-31-274-30-244-5 b-239-140-91 418- 94-304+1-300	300	76 1	His
300-31-274-30-244-5 b-239-140-91 418- 94-304+1-300	111	77 2	looks
300-31-274-30-244-5 b-239-140-91 418- 468-29-439+1-440	440	78 1	prove
300-31-274-30-244-5 b-239-140-91 418- 610-291-326+1-327	337	77 2	it

Observe the cunning of this workmanship The name of Shakspeare's disease is the 11th word down the fragment of scene 3 in 78 1 and *incurable* is the 11th word up the same After a while we will see this reversed *incurable* answering to a Cipher number (51) down the column and the other word answering to the same number up from the end of the scene Let the reader try the experiment and he will see herein another of the ten thousand evidences of arithmetical adjustment in the text

This is the only time *incurable* occurs in this play and it is found but three other times in all the Plays And this is the only time *malady* appears in this play and it occurs but twice besides in all the ten *Histories* and but eight other times in all the Plays

300-31-274-30-244-5 b-239-140-91 418- -11 b col -171	171	90 2	One
300-31-274-30-244-5 b-239-140-91 418- 610-112-493+1-490	490	77 2	day
300-31-274-30-244-5 b-239-140-91 418- 218-29 (80 1)-160	160	80 1	I
300-31-274-30-244-5 b-239-140-91 418- -2 b col -50	50	77 2	did
300-31-274-30-244-5 b-239-140-91 418- 81-239-78+ 1-79+5 b & c-84	84	79 1	chance
300-31-274-30-244-5 b-239-140-91 418- 180-109-16 b col -393	393	81 1	to
305-32-273-30-244-5 b-239-140-91 418- 0-3 b-218-29 (80 1)-160- 10 b & c col -10	100	80 1	meet
300-31-274-30-244-5 b-239-140-91 418- 31-239-78 +1-79	79	79 1	him
300-31-274-30-244-5 b-239-140-91 418- 101-29 (80 1)-136 461-130-300+1-300	300	80 1	and
300-31-274-30-244-5 b-239-140-91 418- 50-244-5 b-219 338-219-119 +1-120	120	80 1	although
300-31-274-30-244-5 b-239-140-91 418- 598-244-304+1-300	300	79 2	I
300-31-274-30-244-5 b-239-140-91 418- 359+1-360+9 b col -360	360	79 2	am
300-32-273-30-244-5 b-239-140-91 418- 20-243-300 +1-361+9 b col -300	300	79 2	well
300-32-273-30-244-5 b-239-140-91 418- 20-243-300 +1-361+10 b & c-301	371	79 2	acquainted
305-31-274-30-244-5 b-239-140-91 418- 140-99 448-99-349+1-300	300	76 1	with
300-31-274-30-244-5 b-239-140-91 418- 244	244	79 1	him
300-31-274-30-244-5 b-239-140-91 418- 24+180-400	400	81 1	I
300-31-274-30-244-5 b-239-140-91 418- 58 (80 1)-160-10 b-100	150	80 2	would
305-32-273-30-244-5 b-239-140-91 418- 243	243	78 2	not
300-31-274-30-244-5 b-239-140-91 418- 309+1-360	360	79 2	have
305-31-274-30-244-5 b-239-140-91 418- 31-239	239	79 1	known
305-31-274-30-244-5 b-239-140-91 418- 143	143	79 1	him

	Word	Page and Column	
305—31=274 50=224 5 <i>b</i> =219 598—219=379 +1=380	380	79 2	the
305—32=273—50=223—5 <i>b</i> =218—50=168—1 <i>b</i> =	167	81 2	transformation
305—32=273—50=223—5 <i>b</i> =218—58 (80 1)=160— 4 <i>b</i> & <i>h</i> =156	156	81 2	was
305—31=274 30=244—162=82 462—82=380+ 1+4 <i>b</i> & <i>h</i> =385	385	78 2	so
305—31=274 30=244 5=239—234 (81 2)=5—3 <i>h</i> (234)=2 338—2=336+1=337	337	80 1	great.

This is the only time *transformation* appears in this play, and it is found but six other times in all the Plays

Then the Bishop goes on to tell the conversation he had with Shakspeare He beseeches his "worshipful Lordship" to go to his father's house, to see his father, who was lying sick

305—32=273—50=223—5 <i>b</i> =218—58 (80 1)=	160	80 2	father's
305—32=273—50=223—5 <i>b</i> =218—58 (80 1)=160— 50=110	110	78 2	house;
305—31=274 50=224 58=166	166	80 2	is
305—31=274 50=224 5 <i>b</i> =219—58=161	161	80 2	lying
305—31=274 50=224 58=166—3 <i>h</i> col =163	163	80 2	sick.

John Shakspeare died about four years after the events here related

I give these fragments because I have not the space to tell the whole story, and I give the more significant words to show the reader that I am not drawing on my imagination

And the Bishop is invited to supper Shakspeare says

305—32=273—50 (74 2)=223—5 <i>b</i> (32)=218—50 (76 1) =168 396—168=228+1=229	229	80 1	Come,
305—31=274 30=244 50=194	194	80 2	go
305—32=273—50=223—5=218—50=168 396— 168=228+1=229+2 <i>b</i> col =231	231	80 1	along,
305—32=273—30=243—57 (80 1)=186	186	81 2	I
305—32=273—30=243—5 <i>b</i> (31)=238—145 (76 2)=93 338—93=245+1=246	246	80 1	entreat
305—32=273—30=243—5 <i>b</i> =238—145=93—57 (80 1) =36 523—36—187+1—188+4 <i>b</i> & <i>h</i> col =	492	80 1	you,
305—31=274 30=244 338—244—94+1=95	95	80 1	to
305—31=274 30=244 396—244—152+1=153	153	80 1	supper
305—32=273—30=243—5 <i>b</i> =238—145=93 338— 93=245+1=246+2 <i>b</i> col =248	248	80 1	with
305—32=273—30=243—5 <i>b</i> =238—145=93—3 <i>b</i> (145) =90 338—90=248+1=249	249	80 1	me,
305—32=273—50=223—5 <i>b</i> =218—58 (80 1)=160	160	80 1	I
305—31=274 30=244 50=194 338—194—144+1=145	145	80 1	will
305—32=273—30=243—50=193	193	81 2	give
305—32=273—30=243—50=193 338—193=145+1=146	146	80 1	you
305—31=274 30=244 50=194	194	81 2	an
305—31=274 30=244 50=194 14 <i>b</i> & <i>h</i> col =	180	80 1	excellent

	W rd	Page and Column	
300-3-2-3-0-2 3-0-218-0 (76 1)-168- 60 (80 0)-106 489-106-383+1-384	384	81 1	sack
300-3-2-3-0-2 3-0-218-0 (76 1)-168- 300-3-2-3-0-2 3-0-218-0 (76 1)-168- 523-160-363+1-364	(180)	80 1	my
300-31-0-4-0-0 11-50-101 396-191-002+ 1-003+2 b col -000	364	80 2	worshipful
	20	80 1	Lord
And the Bishop and Shakspeare hold a conversation during supper			
300-31-2-4-50-224-180 (81 1)-0	39	81.2	We
300-3-2-3-0-2 3-0-218-0 8-100-14 b & h col -146	146	80 2	talk
300-31-2 4-30-244-3 h col -011	011	80.2	upon
300-31-0-4-30-011-0-191-10 b col -184	184	80 1	the
300-31-2 4-30-011	244	80 2	subject
300-3-2-3-0-2 3-0-218-0 8-140-93-57 (80 1)-36-2 b col -34	34	80 2	of
300-31-2 4-30-011-0-39-140-94-3 b (145) -91 489-91-399+1-000	399	81 1	his
300-3-2-3-0-2 3-0-218-0 8-140-93-57 300-3-2 3-30-243-0 8 (80 1)-180 460-180 -217+1-008	081	80.2	sick
	2 8	80 2	father

Entreat appears but twice in this play—here and in the Epilogue *Su per* occurs four other times in this play—where Percy describes the supper at Shakspeare's house This is the only time *excellent* appears in this scene It is not found at all in *King John* or *Richard II* This is the only time *subject* occurs in this act *Worshipful* is found but five other times in all the Plays This is the only time *talk* occurs in this act

I need hardly explain that *sack* was a kind of Spanish wine something like our sherry

And Shakspeare professes great love for his father but the Bishop thinks he is a blessed hypocrite

300-31-274-30-244-0-101 503-101-300+1-330	80 2	blessed
300-31-274-0-0 4-5 b-010-0 (76 1)-169 5 3-169-344+1-300+2 b col -307	307	80 2

And that he is trying to make use of him the Bishop

300-31-274-30-244-57-187 503-187-336+1-337	80 2	Thinks
300-31-274-0-0 24+180-409-16 b col -393	393	81 1
305-31-274-50-224-5 b-010+185 (81 1)-101 -16 b col -388	388	81 1
000-31-0 4-50-001 0-319+180-404	404	81 1
800-31-274-0-244-5-230-57-182 598- 180-416+1-417	417	79 2
300-3-2 3-30-243-0 b-038-140-93-3 b (145) -00-08 (80 1)-3	33	80 2

And that he has taken advantage of his father's sickness to ingratiate himself with him the Bishop in the hope of making his way among the aristocracy And the Bishop concludes he will let him think so

	Word	Page and Column	
305—31=274 610—274—336+1=337+9 <i>b</i> col =	346	77 2	Let
305—31=274 30=244 5 <i>b</i> =239—18 <i>b</i> col	221	81 1	him
305—31=274 30=244 50=194 523—194=329+ 1=330+3 <i>h</i> col =333	333	80 2	think
305—31=274 30=244 5 <i>b</i> =239+185 (81 1)—424	424	81 1	so.

And Shakspeare assures the Bishop that he himself stands high as a gentleman

305—31=274 30=244 50=194 57=137 523— 137=386+1=387+4 <i>b</i> & <i>h</i> col =391	391	80 2	I
305—31=274 30=244 50=194 57=137 523— 137=386+1=387	387	80 2	am
305—32=273—30=243—50=193—57=136 523— 136=387+1=388	388	80 2	well
305—31=274+30=244 50=194 57=137 523— 137=386+1=387+2 <i>b</i> =389	389	80 2	spoken
305—32=273—30=243—50=193—57=136 523— 136=387+1=388+2 <i>b</i> =390	390	80 2	of

And the Bishop gives a rapturous description of the *sweet looks* and *good breeding* of Shakspeare's daughter, Susanna, her *low curtesy* and her *gentle accents*, but we will find this hereafter given more fully by another party — by Percy when he visits Stratford

And the Bishop examines Shakspeare during this interview and thus describes his appearance

305—31=274 30=244 162=82 462—82=380+1=381	78 2	He
305—32=273—30=243—5 <i>b</i> =238—27 <i>b</i> col =211	211 78 2	is
305—31=274 30=244 5 <i>b</i> =239	239 77 2	not
305—32=273—50=223—5 <i>b</i> =218—58 (80 1)=160— 5 <i>b</i> col =155	155 80 1	more
305—31=274	274 81 2	than
305—32=273—30=243—5 <i>b</i> (32)=238 534 238= 296+1=297+2 <i>h</i> col =299	299 79 2	thirty
305—32=273—30=243—27 <i>b</i> col =216	216 78 2	three,

Shakspeare was born about April 23d, 1564, consequently in 1597, which I suppose to be the date of the events described in the Cipher story, he was just thirty-three years old Observe that this *three* is a different one from the *three* employed to tell of the division of the profits of the Plays into three parts this *three* is the 216th word in 78 2, while the other was the 192d word in the same column There are only three *threes* in act 1 of the Folio,—in sixteen columns,—and here we have two of them within four lines of each other *Thirty* occurs but eleven times in all the *Histories*, and three times in this play, and this is the first time we come across it in this play, and we will have to go eight columns forward, or twenty-four backward, before we find it again If there is no Cipher here, surely it is marvelous to find the words necessary to tell Shakspeare's age coming together, separated only by one column, and each one growing out of the same formula 305—32=273—30=243

305—31=274 50=224 5 <i>b</i> =219—50=169 1 <i>b</i> col =165	76 2	yet
305—31=274 30=244 610—244—366+1=367	367 77 2	he
305—32=273—5 <i>b</i> =268—10 <i>b</i> col =258	258 77 2	is,

	W rd	Page and Column	
305-31-274-30-244-u b (31)-030	030	78 2	in
300-31-004	274	78 2	his
300-30-273-30-013-u b-008-13 b & h-000	000	77 2	youth
300-30-003-30-013-u b (30)-038-10 b col -	208	77 2	written
300-31-274-30-244-u b-009-10 b col -209	2 9	77 2	down
300-30-003-30-00-243-13 b & h-col -030	200	77 2	old
300-31-274-30-044-13 b & / col -031	031	77 2	with
300-31-004-00-004-u-010-58 (80 1)-161	161	77 2	all
300-31-004-00-004-u-010-58 (80 1)-161	1 0	78 3	the
300-31-274-30-244-10 b col -031	231	77 2	characters
300-31-004-00-004	204	77 2	of
300-31-274-30-044-u b-009-3 h col -030	0 6	77 2	age
00-32-2 3-00-003-00-173-1 h col -172	172	76 2	His
300-30-073-00-203-u-018-00 (76 1)-168-4 b col -164	164	76 2	check
300-31-004-00-002 4-00 (76 1)-174	174	76 2	is
300-31-004-00-004-u b-010-14-u-4-3 b (145)-173 h col -69	69	77 2	white,
300-30-003-00-223-u b-218-00-168-5 b & h-163	163	77 2	his
300-31-074-13 b & h col -061	061	77 2	voice
300-30-073-50-2 3	2 3	78 2	hollow
300-31-2 4-50 (76 1)-024	0 4	76 2	his
300-30-003-00-003 (73 1)-240	240	77 2	hand
300-31-274-30-044	044	77 2	dry
300-31-004-00-004-140-08-2 h col -06	06	77 2	his
300-30-273-50-223-u b-018-140-12-2 h col -	0	77 2	hair
300-31-274-00-244-5 b-030-14-091-3 b (145)-91 400-01-300+1-300+7 b & h col -337	337	81 2	grey,
300-31-274-00-044-5 b-009-14-091 400-01-300+1-307	3 7	81 2	his
000-30-003-30-243-70 (73 1)-164+160-300-00 b & / -317	317	78 1	step
300-31-274-00-204-5 b-210-00 (76 1)-160 468-160-009+1-300	300	78 1	feeble
300-31-274-00-004-5 b-019-00 (76 1)-160	160	8 1	and
300-31-274-30-044-5 b-030-145-04 448-04-304+1-300	300	76 1	his
300-31-274-50-4 5 b-010-140-73	73	76 1	head
300-00-2 3-00-003-10 b col -213	213	77 2	wags
300-32-273-30-043-u-038-145-03-3 b (145)-00 4 0-00-330+1-331+1 h col -330	332	81 2	as
300-00-273-30-043-5-038-140-03-3 b (145)-	00	76 1	he
300-31-074-00-044-5 b (31)-030-145-04-3 b (145)-01	01	76 1	walked

I regret to set forth these facts concerning Shakspeare's sickness. They are much worse than even the most earnest Baconian had suspected. And yet this statement is not in itself improbable. If any class were especially liable to the dreaded social scourge it would appear to be the poor actors of that age who by

law, were "vassals" and "vagabonds," and who were necessarily surrounded by all the temptations incident to their mode of life, their theaters being the favorite resort for all the vicious of both sexes in the great city I have already quoted what Taine says

It was a sad trade, degraded in all ages by the contrasts and the falsehoods which it allows

Only in the justice and sweetness of our modern civilization has it risen to the dignity which it deserves, and the future will accord it an even higher standing, for the pleasure and the benefit which it can afford to mankind As an instrument of good it has, as yet, been but partially developed

We know, also, that Shakspeare's contemporary, George Peele, actor and play-writer, died of that same "shameful disease"¹ And we can see in the Cipher statement an explanation of Shakspeare's early death He left the world at the age of fifty-two, at a time when he should have been in the meridian of his mental and the perfection of his physical powers This will also explain his early retirement to Stratford, and the little we know of his personal history, it being probable that he spent much of his time, in the latter part of his life, in Warwickshire In 1604 we find him suing Philip Rogers at Stratford for £1 15s 10d for malt sold In 1608 he is sponsor for William Walker, at Stratford In 1609 he sues John Addenbrooke, at Stratford It is also probable that Bacon desired to keep Shakspeare out of sight, and therefore out of London, as much as possible, so as to avoid the keen eyes of his critical enemies — for "he had been wronged by bruises before," and the Cipher shows that it was shrewdly suspected that the man of Stratford had not the ability to write the Plays

And this may also explain why it was that Shakspeare acted parts that required no particular action, such as the Ghost in *Hamlet*, or the old man, Adam, in *As You Like It* One of his younger brothers, according to Oldys,² described him as

Acting a part in one of his own comedies, wherein, being to personate a decrepit old man, he wore a long beard, and appeared so weak, that he was forced to be supported and carried by another person to a table

And the reader cannot help but note this wonderful array of words descriptive of sickness brought out by the same modifications of the same root-number Observe how the bracketed and hyphenated words in 77 2 are employed, in conjunction with the five bracketed words in 31, 79 1, to bring out the striking sentence "He is written down old with all the characters of age" We have also the word *his* repeated six times, and always making its appearance in the proper place in the text There are whole columns of the play where *his* cannot be found, but here they are in abundance when required *Characters* appears but once in this play, and but twice besides in all the ten *Histories*, *written* occurs but once in this play, and but four times besides in all the ten *Histories* *Hollow* is found but three times in this play and but once in this act *Wags* occurs but this time in this play, and but twice besides in all the Plays¹ This is the only time *step* appears in this play And this is the only time *feeble* (not used as a man's name) is found in this play, and the same is true of *grey*

And here I would say that, if the reader is curious in such matters, he might turn to Mrs Clarke's *Concordance of Shakespeare*, p 187, and observe how often the words *disease* and *diseases* occur in this play of *2d Henry IV* as compared with the other Plays They are found *twelve times*, this, with the Cipher system of using the same word over many times, probably implies thirty-six different references, nearly all, I take it, to Shakspeare's diseases As against twelve times in this

¹ Fleay's *Shakspeare Manual*, p 5

² *Outlines*, p 123

play these words are not found once in the play of *1st Henry IV* which precedes it or in *Henry V* which follows it Neither are either of them found in *Love's Labor Lost* *The Two Gentlemen of Verona* *As You Like It* *Twelfth Night* *Richard II* the third part of *King Henry VI* *Richard III* *Titus Andronicus* *Romeo and Juliet* *Julius Caesar* *Othello* or *Cymbeline* These words are found in fact as often in this one play of *2d Henry IV* as they are in all the following plays put together *The Tempest* *The Merry Wives* *Much Ado About Nothing* *Midsummer Night's Dream* *The Merchant of Venice* *Antony and Cleopatra* *Pericles* *Hamlet* *King John* and *2d Henry VI* Now the play of *2d Henry IV* has no more to do with diseases than any other of these Plays the plot does not in any wise turn upon any disease the references to it are all apparently incidental in the play but are really caused by the necessities of the internal Cipher narrative And all this tends to show the artificial character of the text of these Plays It is a curious study to examine the Shakespeare Concordance and observe how strangely some plays are crowded with a particular word which is altogether absent from others Note the words *gloze* and *please* (plays) for instance *Please* occurs once in *King John* twice in *Romeo and Juliet* three times in *1st Henry IV* fourteen times in *2d Henry IV* and twenty eight times in *Henry VIII* And yet as a colloquialism — *please* you my Lord etc — it might be expected to occur as often in one play as another

And the Bishop continues with the description of Shakspeare's appearance

	W rd	P ^{ge} C ^l m ⁿ	
305—32—2,3—50— ⁹⁹ 3—5 b (3 ^o)—218—50 (,6 1)—			
168 297—168—1 ⁹⁹ 9+1—130	130	82 1	There
300—31—274—30—244—30—194—30 (76 1)—144—			
—4 b col —140	140	76 2	is
205—3—273—50— ⁹⁹ 3—5 b—218—30—188—9 b col —1,9		8 ^o 1	a
300—32— ⁹⁷ 3—162—111	111	79 1	bestly
305— ⁹⁹ 2,3—50—223—5 b—218—50—168—14, —			
23—3 b (145)— ⁹⁰ 577— ⁹⁰ 0—5,7+1—558	558	77 1	wound
300—32—273—30— ⁹³ 3—5 b—18—50—168—145—			
23 577—20—3,4+1—5,5+2 h—557	5,7	77 1	new healed
305—3 ¹ —274—, b (31)—269—16 —107 468—10, —			
361+1—362	362	78 1	on
300—3 ^o —273—50—2 ⁹³ 3—, b—18—50—168—14, —	23	77 1	the
305— ⁹¹ —74—162 (~8 1)—11 ^o —3 b col —109	109	77 1	side
300—32—2 3—30—243—16 ^o —81—2 h col —,9	79	77 2	of
300—32—273— 0—243—16 ^o —81	81	7, 2	his
305—32—2,3—162—111—6 b & h col	10, 2	8 1	neck
305—31— ⁹⁷ 4—, b (31)— ⁹⁶ 9—16 —107 462—10 ^o —			
35, +1— ⁹⁶ 6	3,6	78 2	and
305—3—273—16 ^o —111 318—111— ⁹⁰ 1+1— ⁹⁰ 8	⁹⁰ 8	79 1	a
305—31—274— ⁹⁰ — 44—5 b—239—14, —94+16 =	,6	78 1	great
305—3 ^o —273—50—2 ⁹³ 3—, b—18—50 (,6 1)—168			
—2 b—166	166	81 1	wen
305—3—273—30— ⁹⁴ 3—145—98—13 b & 7 col —	85	78 2	or
305—3 ^o — ⁹⁷ 7 —50— ⁹³ 3—5 b—218—50—168—145—			
23 57, —, —, 54+1=	,, ,	77 1	gall
300—31— ⁹¹ 4—30—244—14, —99—3 h col —96	96	81 2	some
305—31—2 4—5 b— ⁹⁶ 9—16 —107 610—10 —503			
+1—,04	,04	77 2	thung
300—3 ^o —2,3—30—24, —14, —98—3 b (145)—95	9, 2	77 2	like

	Word	Page and Column	
305—31=274 30=244 5 <i>b</i> (31)=239—145=94—3 <i>b</i> (145)=91—2 <i>h</i> =89	89	77 2	the
305—32=273—162=111 518—111—407+1=408+ 3 <i>h</i> col —411	411	79 1	King's }
305—31=274 30=244 145=99—2 <i>h</i> col =97	97	77 2	Evil, }
305—32=273—162=111	111	77 1	which
305—31=274 50=224 145=79—3 <i>b</i> (145)=76 498—76=422+1=423	423	76 1	every
305—31=274 30=244 145=99	99	82 1	day
305—31=274 162=112	112	77 1	grows
305—31=274 50=224 5 <i>b</i> =219—162=57 577— 57=520+1=521	521	77 1	greater,
305—31=274 30=244 50=194 57 (80 1)=137 462—137=325+1=326	326	80 2	and
305—31=274 50=224 5 <i>b</i> =219	219	78 2	his
305—31=274 162=112 296—112=184+1=185	185	82 1	strength
305—32 273—50=223—50=173—146=27 598— 27=571+1=572	572	79 2	more
305—31=274 50=224 5 <i>b</i> =219—50 (76 1)=169 468—169=299+1=300	300	78 1	feeble
It is hardly necessary for me to explain that "the King's Evil" was the old-time name for <i>scrofula</i> , because it was believed by our wise ancestors that the touch of the king's hand would cure it, nor is it necessary to add that <i>scrofula</i> is generally accompanied by glandular ulcerations on the sides of the throat—precisely as described in the Cipher story <i>King</i> is a common word in the Plays, but <i>king's</i> is comparatively rare This is the only <i>strength</i> in this act, and this is the only <i>greater</i>			
<i>This is the only "wen" in all the Shakespeare Plays!</i> And yet here it appears, just where it is wanted, to describe poor Shakspeare's scrofulous condition And observe that <i>gall</i> and <i>wen</i> are both derived from precisely the same terminal root-number 168 [305—32=273—50=223—5 <i>b</i> (32)=218—50 (76 1)=168] And this is the only time <i>gall</i> appears in this play! And it is found but four other times in all the <i>Histories!</i>			
And the Bishop says that Shakspeare is full of hope that he will recover			
305—31=274 30=244 146=98—3 <i>b</i> (146)=95—5 <i>b</i> & <i>h</i> col =90	90	76 1	He
305—31=274 318—274—41+1=45	45	79 1	is
305—31=274 162=112 468—112=356+1=357+9 <i>b</i> & <i>h</i> =366	366	78 1	flattering
305—32=273—30=243—50=193+163=356	356	78 1	himself
305—31=274 162=112 468—112=356+1=	357	78 1	with
305—31=274 30=244+185=429	429	81 1	the
305—32=273—162=111 468—111=357+1=	358	78 1	hope
305—31=274—50=224 5 <i>b</i> =219—50 (76 1)=169— 145=24 457—24—433+1—134	434	76 2	and
305—32=273—50=223—5 <i>b</i> =218—50 (76 1)=168+ 162=330—2 <i>h</i> col =328	328	78 1	expectation
305—31=274 610—274—336+1=337	337	77 2	that
305—32=273—30=243—50=193—162=31 577— 31=546+1=547	547	77 1	he

	Word	Page and Column	
305-32=2 3 610-210=337+1=308	338	77 2	will
305-32=2 3-30=243-50=193-162=31	31	78 1	get
305-32=2 3-00=293 577-293=284+1=285			
+8 1/2 col =308	308	77 1	well

Flattering occurs but once besides in this play and but eight times in all the *Histories*. *Expectation* is found but twice in this act and but eleven times in all the *Histories*.

And Shakspeare thinks he is yet young and his case not so bad

30j-31=274-30-244-00=194+16	-3.6-9 b & / = 347	78 1	young case
30j-31=274-30-244-00=194+16	-3.6-7 b- 349	78 1	
30j-31=274-50= 24-00 (6 1)-1*4+163-337-			
2 / = 33j		33j	68 1 not
30j-32=2.8-30-243-162-81	462-81-381+1		
-33*4 b & / = 386		386	78 2 so
0j-32=273-30-243-00=193-162-31-1 4-		30	77 2 bad

But the Bishop feels certain that he cannot recover from his terrible disease. It is he says —

303-30=93-0=93-18-0=168-50=118			
468-118=350+1=351+86 col =359	399	81	Eating
303-31=274-0-24-0=174-140=29	99	811	away
303-31=74-30-244-163=81	81	772	his
303-30=93-0-23-96 col =214	214	801	life

He cannot escape the grave

$305-31=274$	$-30=244$	$-162=82$	$57-8=49$	$+1$			
$=496+2$	$k\ col=498$				498	77 1	Cannot
$305-31=274$	$-30=244$	$-162=82$	$57-8=49$	$+1$		79 1	scape
$305-31=274$	$-30=244$	$-162=82$	$57-8=49$	$+1$		78 ~	the
$305-31=274$	$-30=244$	$-162=82$	$57-8=49$	$+1$			
$32-430+1=431$					431	78 2	grave

Here with all these words descriptive of disease and weakness we find the inevitable grave. And this is the only time *grae* is found in this act.

$$505 - 167 = 338$$

But I shall now go farther and show that these words descriptive of Shakspeare's sickness not only come out at the bidding of $53-218=305-31$ or 53 but that they are called forth from the same text by an entirely different Cipher number to wit $505-167=338$ —to which we now return This must demonstrate beyond cavil the most exquisite adjustment of the words of the play to certain arithmetical requirements I shall have to be brief for the story is an endless one and the temptation is almost irresistible to follow it out into its ramifications

It must be remembered that, though these two stories are here brought together on the same pages, they are probably separated by hundreds of pages in the Cipher narrative

Neither must it be forgotten that I have worked out but a tithe of the story growing out of $523 - 218 = 305$ I have given part of that which flows from $305 \text{ minus } 31 \text{ or } 32$, at the top of 79 1, but 305 is also modified by deducting the other fragments of 79 1, as 284 and 285 (31 or 32 to 317), 57 or 58 , the last section in the column, and 199 or 200 (318 to 518), etc

In the following statement Bacon speaks himself

	Word	Page and Column	
$338-31=307-30=277$ $396-277=119+1=120$	120	80 1	Although
$338-57$ (79 1) $=281-30=251$	251	78 2	he
$338-31=307-103=144$	144	77 2	is
$338-32=306-5 b=301+163=464$ $20 b \& h \text{ col} =$	444	78 1	not
$338-31=307-5 b=302-30=272-145=127-2 b$ (145) $=124$ $1 b \& h \text{ col} =120$	120	77 2	yet
$338-32=306-5 b$ (32) $=301-2 h \text{ col} =299$	299	79 2	thirty
$338-31=307-5 b=302-50=252$ $462-252=210+$ $1=211+5 b \text{ col} =216$	216	78 2	three,
$338-31=307-50=257$ $1 h \text{ col} =253$	253	78 2	his
$338-57$ (79 1) $=281-27 b \text{ col} =254$	254	78 2	back
$338-31=307-5 b=302-50=252$ $462-252=210+1=211$	211	78 2	is
$338-57$ (79 1) $=281-50$ (76 1) $=231-10 b=221$	221	74 1	stooped
$338-57=281-50=231$	231	78 2	and
$338-57=281$ 49 (76 1) $=232-162=70$	70	77 2	his
$338-32=306-50=256-50=206-145=61$	61	76 1	hair
$338-57$ (79 1) $=281-30=251$	251	77 2	and
$338-56$ (79 1) $=280-30=250-50$	200	80 1	beard
$338-31$ (79 1) $=307-162=145$	145	77 2	are
$338-57=281-50=231-162=69$	69	77 2	turned
$338-31=307-5 b$ (31) $=302-30=272-162=110$ $610-110=500+1=501+2 h \text{ col}$	503	77 2	white
$338-57$ (79 1) $=281-50=231-31 b \& h \text{ col} =200$	200	78 2	Any
$338-31=307-50=257-7 b \text{ col} =250$	250	77 1	one
$338-31=307-30=277-162=115$	115	77 2	would
$338-31=307-50=257-50=207-145=62-50$ (76 1) $=12+457=469$	469	76 2	take
$338-31=307-145=162+162=324$ $9 b \& h \text{ col} =$	315	78 1	him
$338-58$ (79 1) $=280-27=253$	253	78 2	by
$338-31=307-30=277-162=115$ $1 b \& h \text{ col} =$	111	77 2	his
$338-32=306-50=256-50=206$	206	79 1	looks
$338-32=306-9 b \& h \text{ col} =297$	297	78 1	to
$338-31=307-50=257-162=95$	95	76 1	be
$338-162=176$	176	77 2	an
			old

	W rd	P C	mn	d
338-31=304-5 b (32)=02-50=252	252	76 1	man	
338-31=307-50=07-145=112	112	79 1	He	
338-31=307-00=257-00=00-145=62	62	77 1	had	
338-32=306-00=56-50 (76 1)=06-145=61				
448-61=387+1=388	388	76 1	great	
338-32=306-162=144 408-144=314+1=315+				
7 b & h col =30	322	76 2	bunches	
338-161=177 57-177=400+1=401+3 h=404	404	77 1	as	
338-31=07-00=2,7-00=2,7-5 b col =0 2	292	78 1	big	
338-32=306-50=206-5 b=051-160=89 098-				
89=09+1=510+2 b=012	512	79 2	as	
338-32=06-00=256	206	80 1	my	
338-31=307-145=162	162	79 1	fist	
338-31=307-50=257-145=112	112	77 2	upon	
338-31=07-00=057-50=07-140=60-3 b=09				
-2 h col =57	07	76 1	the	
338-31=307-50=07-140=112-3 f col =109	109	77 1	side	
338-31=307-50=07-50=207-145=62-3 b (145)				
=59-2 h col =57	57	77	of	
338-32=306-146=160+16 =32-9 b & f col =	313	78 1	his	
338-31=307-50=257-50=207-140=62-3 b (145)=	59	27 1	throat	
338-32=306-50=206-00=06-140=61	61	76 1	and	
338-31=307-00=207-50 (76 1)=207-145=60				
448-62=386+1=387	387	76 1	under	
338-31=307-50=257-4 b col =03	253	78 2	his	
308-32=306-16 =144-5 b & f col =139	139	76 2	chin	

Here instead of *wen* and *gall* we have *bunches* and *throat* instead of *neck*. And observe how the same significant words *thirty three* are brought out by totally different numbers.

338-161=177	177	77 1	I
338-160=176-0 b & h col =171	171	77 1	heard
338-160=176-4 h=172	1,2	77 1	say
338-32=306-50=006 610-056=304+1=355+			
12 b & h=367	367	77 2	he
338-16 =176-1 b col =1,0	170	77 1	was
338-32=306-5 b=301-30=271-50=021 5 7-			
221=06+1=357	307	77 1	very
338-160=176	176	77 1	sick
338-31=307-50=257 098-207=341+1=342	342	79 2	and
338-32=306-0=006-00=006-140=61-4 b & h=	57	77 1	in
338-32=306-5 b=301-50=251 610-201=359			
+1=360	360	77 2	the
338-31=00-30=207-5 (09 1)=000	220	77 1	care
338-31=304-5 b (31)=02-00=50+162=414	414	78 1	of
338-162=176-07 b col	149	78 2	a
338-161=177 5,7-1,7=400+1=401	401	77 1	physician

Physician is comparatively a rare word in the Plays — it is not found in more than half the Plays — yet it occurs in this play three times. Observe how 338-161 up the column is *physician* while 338-16 =1,6 down the column is *sick*.

	Word	Page and Column	
338—32 (79 1)=306—50=256—162=91 11 <i>b</i> col =	83	78 2	His
338—32=306—50=256—162=91 50 (76 1)=44			
1 <i>h</i> col =43	43	76 1	health
338—31=307—50=257 462—257=205+1=206+			
5 <i>b</i> col =211	211	78 2	is
338—32=306—50=256—30=226—50=176+163=	339	78 1	very
338—31=307—7 <i>b</i> col =300	300	78 1	feeble
338—31=307—162 (78 1)=145	145	78 2	and
338—57 (59 1)=281—50=231	231	78 2	his
338—31=307	307	78 1	step
338—31=307 49 (76 1)=258 462—258=201+1=			
205+8 <i>b</i> & <i>h</i> =213	213	78 2	unfirm.
338—32=306—197=109	109	77 2	He
338—31=307—50=257—30=227—50=177 468—			
177=291+1=292+11 <i>b</i> & <i>h</i> col =303	303	78 1	is
338—31 (79 1)=307—50=257—57=(79 1) 200			
577—200=377+1=378	378	77 1	troubled
338 31=307—13 <i>b</i> & <i>h</i> col =291	291	77 2	with
338—57 (79 1)=281—50=231 462—231=231+1=	232	78 2	several
338—57=281—50=231—50=181	181	76	dangerous
338—32=306—146=160	160	78 1	diseases,
338—30=308—57=251	251	78 2	he
338—284=54 2 <i>b</i> & <i>h</i> =52	[52]	78 2	is
338 49=289—162=127	127	78 2	subject
338—50=288—162=126,	126	79 2	to
338—284 (79 1)=54 5 <i>b</i> & <i>h</i> =49 162 49=113+1=	114	79 1	the
338—284 (79 1)=54 162—54—108+1=109	109	79 1	gout
338—31=307—218 (74 2)=89	89	78 2	in
338—32=306—5 <i>b</i> (32)=301—30=271—146=125—			
13 <i>b</i> & <i>h</i> =112	112	78 2	his
338—32=306—50=256—50=206—145=61 448—			
61=387+1=388	388	76 1	great
338—31=307—218 (74 2)=89 162—89=73+1=74	74	78 1	toe,
338—30=308—32 (79 1)=276	276	78 1	and
338—31=307—197 (74 2)=110 610—110=500+1=	501	77 2	I
338—32=306—5 <i>b</i> (32)=301—30=271—11 <i>b</i> & <i>h</i> col =260		77 1	hear
338—31=307—5 <i>b</i> (31)=302—30=272—11 <i>b</i> & <i>h</i> col =261		77 1	moreover
338—31=307—5 <i>b</i> (31)=302—30=272—161=111—			
2 <i>b</i> =109	109	77 2	he
338—31=307—5 <i>b</i> (31)=302—30=272 577—272=			
305+1=306+3 <i>h</i> col =309	309	77 1	hath
338—31=307—5 <i>b</i> (31)=302—30=272—7 <i>b</i> col =	265	77 1	fallen
338—32=306—5 <i>b</i> (32)=301—30=271—5 <i>h</i> col =	266	77 1	into
338—57=281—50=231—50=181—145=36	36	78 1	consumption

Consumption occurs but once in this play, and *but four other times in all the Plays* Yet here we have it cohering with *gout* and the shameful disorder And *gout* also appears here twice together and *but three other times in all the Plays* And *toe* appears but this time in this play and but twelve times besides in all the thousand pages of the Plays

	W rd	Page and C l mn	And
338-30=306-30=276	272	78 1	And
338-31=307-30 (31)=30-30=272 577-272=			
305+1=306	306	77 1	it
338-32=306-5=301-30=271 577-271=306+1=307		77 1	is
338-31=307-9 b & h col=298	298	78 1	thought
338-3084=54-5 b & h (384)=49	49	79 2	he
338-31=307-50=257 462-257=105+1=206	206	78 2	must
338-31=307-50=257 396-257=139+1=140+			
7 b col=147	147	80 1	have
338-50=288-50 (79 1)=231-4 / col=227	227	78 2	that
338-32 (79 1)=206-30=176-31 b & h col=245	245	78 2	dreaded
338-3084 (32 to 316 79 1)=54-5 b & h (384)=49	49	78 1	disease
338-37 (79 1)=81-10 b col=271	271	74 1	they
338-31=307-50=257 534-257=277+1=278+			
7 b col=285	285	79 2	call
338-31=307	307	78 2	the
338-31=307-50=257	257	78 2	French
338-284 (79 1)=34-3 b (284)=51 162-51=111+1=112		78 1	
338-3084 (32 to 316 79 1)=34-3 b (384)=51	(51)	78 2	which
338-31=307-50=257 462-257=205+1=206+			
5 b (31)=211	211	78 2	is
338-284 (32 to 316 79 1)=34-50 1 3 b (284)=1	1	78 1	one
338-30=308-00 (3184)=108	108	78 2	of
338-284 (32 to 316 79 1)=34	54	78 2	the
338-3085=53-50=3	3	79 2	most
338-3084=54-3 b (284)=51	51	78 1	incurable
338-50=288-284 (32 to 316 79 1)=4 598-4=			
594+1=595	595	79 2	of
338-37 (79 1)=281-50 231-50=181	181	78 1	all
338-30=288-84 (31 to 316 79 1)=4 163 1-			
159+1=160	160	78 1	diseases
338-0=308-30=258-16=96 610-96=514+1=515		77 2	there
338-84 (79 1)=53 533-53=480+1=481	481	79 2	is
338-31=307-218 (74 2)=89+163=252	252	78 1	in
338-3=306-30=276-50=226-16=210	64	77 2	truth
338-31=307-50=257-64 (79 2)=193	193	80 1	no
338-31=307-50=257-63 (79 2)=194-161 (78 1)=	33	78 1	remedy
338-31=307-50=257 598-257=341+1=342+			
9 b col=351	351	79 2	for
338-16=176-49=127-11 b col=116	116	78 2	it
338-31=307-5 b=302-30=272 577-272=305+1=306		77 1	It
338-3=306-384 (79 1)=34-3 b (384)=19	19	79 1	seems
338-31=307 610-307=303+1= 04+12 b & h=	316	77 2	to
338-31=307-30=257-27 b col=230	30	78 2	draw
338-3=306-50=256-50=206-162=44	44	78 2	all
338-31=307-50=257-162=95	95	78 2	the
338-3084 (32 to 316 79 1)=54	54	79 2	substance
338-31=307-30=257-50 (6 1)=207	207	76 2	out
338-3=306-30=256-162=94	94	78 2	of
338-31=307-30=257-34 (79 1)=200	200	79 2	one

	Word	Page and Column	
338—31=307 19—258	258	78 2	and
338—31=307—5 <i>b</i> (31)=302—50=252	252	78 2	leaves
338—284 (79 1)=54 19 (76 1)=5	5	80 1	only
338—31=307—50=257—31 <i>b</i> & <i>h</i> col =226	226	78 2	emptiness
338 32=306—50=256—31 <i>b</i> & <i>h</i> col =225	225	78 2	and
338—32=306—50=256—50=206—162—44 396— 44—352+1=353	353	80 1	weariness.
338—284=54 30=24	24	79 2	It
338—32=306—30=276—50 (76 1)=226	226	76 2	was,
338—31=307—145=62 577—62=515+1=516	516	77 1	I
338—31=307 610—307=303+1=304+3 <i>h</i> col =	307	77 2	have
338—284 (32 to 316)=54 50=4+162=166	166	78 1	heard
338—31=307—50=257—63 (79 2)=194 2 <i>b</i> (63)=	192	78 1	say,
338—31=307—30=277—31=246	246	79 1	brought
338—32=306—30=276	276	78 1	hither
338—31=307—30=277 462—277=185+1=186+ 5 <i>b</i> col =191	191	78 2	in
338—32=306—50=256	256	78 2	the
338—31=307—161=146 146—145 (76 2)=1	1	76 1	reign
338—32=306—30=276—162=114 339—114=225 +1=226	226	80 1	of
338 50=288—284—4 2 <i>h</i> —2 462—2—160+1=	461	78 2	King
338—50=288—31 (791 1)=257 462—257=205+1=	206		
338—163 (78 1)=175 462—175=287+1=288	288	78 2	Harry,
338—31=307—161=146—145=1 498—1=497+1=	498	76 1	the
338—58 (79 1)=280—58 (80 1)=222	222	80 2	father
338—32=306—30=276—50=226	226	80 1	of
338—57=281 598—281=317+1=318+9 <i>b</i> col =	327	79 2	the
338—57 (79 1)=281—7 <i>b</i> col =274	274	78 1	present
338—31 (79 1)=307—162=145 518—145=373+1=			
374+4 <i>h</i> col =378	378	79 1	Queen,
338—50=288—31 (79)=257—5 <i>b</i> & <i>h</i> col =252	252	78 1	in
338—144 (317 <i>d</i> 79 1)=194	194	80 1	fifteen
338—31=307 (74 2)—50=257—5 <i>b</i> (31)=252	252	80 1	hundred
338—57 (79 1)=281	281	78 2	and
338—31=307—50=257—63 (79 2)=194	194	80 1	fifteen
338—31=307—30=277 462—277=185+1=186+ 5 <i>b</i> col =191	191	78 2	In
338—284—54 5 <i>b</i> & <i>h</i> (284)=49 162 19=113+1=	114	78 1	the
338—284 (32 to 316, 79 1)=54 468—54—414+1=	415	78 1	war
338—32=306—30=276—50=226 462—226=236+1=237	237	78 2	against
338—31=307—30=277	277	78 2	the
338—57=281—50=231—64 (79 2)=167 462—167 =295+1=296	296	78 2	French
338—284 (32 to 316, 79 1)=54 163+54—217—3 <i>b</i> (284)=214	214	78 1	our
338—30=308—162=146 339—146=193+1=194 +2 <i>b</i> col =196	196	80 1	foot
338—50=288—10 <i>b</i> col =278	278	80 1	soldiers
338—31=307—30=277 317 (79 1)—277—10+1=	41	79 1	entered

	Word	Page and C l mn.	
338—144 (317 d 79 1)—194—58 (80 1)—136—3 h col = 133	133	80 2	Holland
338—32—306—30—276—50—206—27 h col = 199	199	78 2	and
338—144—194	194	78 1	the
338—144—194—7=137—14 b & h col = 123	1 3	80 2	Low
338—57 (79 1)=981	281	80 1	Countries

The story of the war is told with great detail We read of the French that—

338—31—307—50—207	257	79 2	They
338—30—306—218 (74 2)=88	88	78 2	fortify
3 8—30—306—50—256—50 (76 1)—206—1 / col =	205	76 1	the
338—32—306—30—256—50= 06 538—206—327+1=328	328	79 2	town
338—32—306—30—256—10 b & h col = 241	241	76 1	of
338—32—306—30—276	276	75 2	Gan
338—32—306—30—256—30—206+185=411—			}
3 h col = 408	408	81 2	
338—37—281—50—231—161=70	70	78 2	Gate
338—32= 06—31 b & h=275	275	78 2	Our
338—32—306—50—206 462—256=206+1= 07	207	78 2	forces
338—32—306—218 (74 2)=88	88	80 1	take
338—145 (317 to 460)=193—3 h (145)=188—30=108	188	80 2	it
338—984 (3 to 317)=34	34	80 1	after
338—145 (317 to 462 79 1)=193—30=143	143	80 2	a
338—30—306—30—276	276	76 1	hard
			fight

And then we are told

338—30—306—50—206—30—206 468—206=262+			
1—2063+10 b col = 273	273	78 2	Our
338—32—306—197=109—11 b col = 98	98	78 2	men
338—30—306—30—206—30—251—30—201+186=			
387—9=378	378	81 2	became
338—32 (79 1)=306—50—256	256	70 2	too
3 8—30—306—30=2 6—2 / col = 274	274	79 2	familiar
3 8—30—306—30= 6—50=206—4 h col = 2 2	2 2	78 2	with
338—30—306—30= 6—50 (10 1)=206 508—2 6=			
387+1= 83	387	70 2	the
338—140=193—186 (81)=7—4 b & h=3 489—3			
=486+1=487	487	81 1	women
338—30—306—50—206—50= 06	206	80 1	of
338—30—306—30—206—160=114	114	78 1	the
338—30—306—30= 6—50=206—186=20 489—			
20—469+1=4 0+1 h=471	471	81 1	place—

And contracted the dreadful disorder We then read

338—30—306—30—206	276	78 1	And
338—57=981 538—981=92+1=253+10 b & h=	268	79 2	when
330—30—306—30=2 6—30=2 6—10 b & / col = 211	211	80 1	the
338—30—306—30= 6—30=9 6 396—206—10+1=171	171	80 1	King
338—30—981—30—231—64—167—30 b & / = 140	145	78 2	and
338—37 (79 1)=281—30—931	931	78 2	his
338—30—306—30—206—30=906 396—206—190+1=191	191	80 1	forces
338—900 (918 to 518 79 1)=138 338—138= 00+1=201	201	80 1	marched

	Word	Page and Column	
338—50=288—31 (79 1)=257—63 (79 2)=194 2 <i>b</i>			
(63)=192	192	80 1	back
338 31 (79 1)=307—50=257—63 (79 2)=194	194	78 1	to
338—57 (79 1)=281 338—281=57+1=58	58	80 1	England
338—57=281—30 (74 2)=251 533—251=282+1=	283	79 2	they
338—31=307—5 <i>b</i> =302—30=272—50=222 461—			
222=239+1=240+6 <i>h</i> =246	246	79 1	brought
338—284 (79 1)=54 462—54=408+1=409	409	78 2	it
338—50 (74 2)=288—57 (79 1)=231	231	80 1	along
338—30=308—162=146—32=114 462—114=348			
+1=349+1 <i>h</i> =350	350	78 2	with
338—31=307—5 <i>b</i> =302—285 (79 1)=17—2 <i>h</i> (285)=			
15 468—15=453+1=454	454	78 1	them

And then we are told of the ravages of the dreadful disorder

338—57 (79 1)=281 396—281=115+1=116+3 <i>h</i> col =119	80 1	It
338—31=307—5 <i>b</i> (31)=302—50=252 598—252=		
346+1=347	317	79 2
338—144—194 57=137—11 <i>b</i> col =126	126	80 2
338—58=280—58=222—3 <i>h</i> col =219	219	80 2
338—57=281—50=231+163=394	394	78 1
338—31=307—50=257—57 (80 1)=200—14 <i>b</i> & <i>h</i> col =186	80 2	among
338—144—194 10 <i>b</i> col =184	184	80 1
338—57 (79 1)=281 598—281=317+1=318	318	79 2
338—32=306 50=256—50=206—57=149 523—		
149=374+1=375	375	80 2
338—58 (79 1)=280—2 <i>h</i> col =278	278	79 2
338—32=306—30=276—50=226	226	80 1
338—32=306—50=256—50 (76 1)=206—145=61	61	75 8
338—56=281 598—281=317+1=318+10 <i>b</i> & <i>h</i> col =328	79 2	town

The reader will observe that the same root-number produces very significant words. For instance, 338 *minus* 284 (284 is the number of words in the first division of 79 1 above the terminal word 317) leaves a remainder of 54, but : 284 there are three words in brackets and two hyphenated words, these give 152, 51 and 49 (54—2 *h*=52, 54—3 *b*=51, 54—5 *b* & *h*=49). And if we turn to the text we find that the 51st word (79 1) is *incurable*, and the 49th is *disease*, while the 51st word up from the end of scene third (79 1) is *heard*, the 54th is *gout*, and the 57th is *the*. But if we deduct 284 from 288 (338—50=288) instead of 338, instead of a remainder of 54, we have a remainder of 4, and 4 down 79 1 is *heard*, while up from the beginning of scene fourth inclusive it is *diseases*, and it is *heard*.

And observe, also, that 338 *minus* 31, the top section of 79 1, equals 307; 307 down 78 1 is *step*, and plus the brackets it is *feeble*, and plus both bracket hyphens it is *thought*. And 307 produces *big—fist—upon—side—throat—F*. But before we get to this it tells another story. 307, 78 2, is *publish*, and 307, is *book*. But this I will show hereafter.

This is the only time *fifteen* appears in this play, and this is the only time *land* occurs in this play, and it is found *but twice in all the Plays*. And note ingeniously Low-Countries, the then name of the Netherlands, is worked in. This is the only time *countries* appears in this play, and it is found *but six other times*.

all the Plays! Yet here it is cohering with *Low—Holland—French—war—foot—soldiers—entered—Gangate—fight—fifteen hundred and fifteen—reign—King Harry* and all the other words appearing in these sentences *Queen* is concealed in *Queen* which occurs but three times in all the Plays! And *emptiness* appears also but three times in all the Plays!! And *weariness* occurs but three times in all the Plays!!!

If there is not a Cipher here what miracle was it brought all these extraordinary words together just where they were needed?

After reading these sentences in the Cipher I turned to the history of the period and found that Henry VIII father of Queen Elizabeth led a large army into France in 1513 and captured Therouanne and Tournay (the latter town is in the Low Countries) and beat the French at the Battle of the Spurs at Guinegate made peace in 1514 and returned home with most of his forces. What time the troops got back I have not been able to determine but Bacon writing eighty three years afterwards may or may not have correctly stated the time as 1515 it may have been 1514. The reality of the Cipher however is demonstrated in the fact that I did not know that Henry VIII ever invaded France and captured a town called Guinegate until I found this statement brought out by the number 338 radiating from column 1 of page 79 and applied to the pages and fragments of pages of the text as set forth above. The Cipher statement is valuable for another reason that it helps to settle the mooted question among scientists whether that dreaded disease did or did not exist in Europe prior to the discovery of America. There has been considerable discussion upon this point but the better opinion among physicians seems to be that it was imported into Spain from the West Indies by the sailors of Columbus from there it spread into France and the Netherlands and in 1515 according to the Cipher story given above it was brought into England by the returning foot soldiers of King Henry. And the fact that Bacon could stop in the midst of his Cipher narrative to give these details as to a shameful but most destructive disorder is characteristic of the man who in his prose history of Henry VII paused to describe the great plague which decimated London in that reign and even gave for the benefit of posterity the accepted mode of treatment so that should it return the people might have the benefit of a knowledge of the remedies found useful in the past. And even here Bacon goes on to tell the mode of treatment for the shameful disease in question the principal of which it seems was the sweating it out of the system. We have Falstaff saying near the end of 77 For if I take but two shirts out with me and I mean not to *sweat* extraordinarily

338—7 (lower section 79 1)→281—102 (78 1)—119

610—119=491+1=492

492 77 2 sweat

But I have not the time or the space to work out the narrative

I will conclude this chapter by calling the attention of the reader to the wonderful manner in which the words descriptive of Shakspeare's disease are so arranged as to be used in two narratives by two different numbers very much like the double cipher which Bacon gives in the *De Augmentis* where one cipher phrase is inclosed inside of another and both hidden in a harmless looking sentence

And let the reader examine the *fac simile* pages given herewith and he will see that this task was only accomplished by the most extraordinary manipulation of the text. Turn to page 78. Observe these unnecessary bracketings and hyphenations in the first column

And first (Lord Marshall) what say you to it?

And again

But gladly would be better satisfied,
How (in our means) we should advance ourselves

Then again we have

The question then (Lord Hastings) standeth thus

And in the same column Hastings says to Lord Bardolfe

'Tis very true Lord Bardolfe, for indeed, etc

Here there is a comma after Bardolfe Why was not *Lord Bardolfe* embraced in brackets as well as *Lord Hastings*? They are only eleven lines apart

Then note this line

May hold-up-head without Northumberland

Why were these three words compounded into one, like *three-man-beetle* in the preceding column?

Then look at these lines

And so with great imagination
(Proper to mad men) led his Powers to death,
And (winking) leaped into destruction
But (by your leave) it never yet did hurt, etc

No compositor would print these words in this fashion unless instructed to do so Compare this column with pages 70, 71 and 72 of *1st Henry IV*

But here is the crowning wonder of all this extraordinary bracketing it is near the top of 78 2

Or at least desist
To build at all? Much more in this great worke,
(Which is (almost) to pluck a kingdom down,
And set another up) must we survey, etc

Here we have a totally unnecessary bracket sentence of eleven words, *and in the heart of it another bracket word!* A bracket in a bracket! Was anything ever seen like it in all the wonders of typography?

CHAPTER XVII

SHASPERE THE ORIGINAL 111ST 111

P e H t Where n i he good but to taste sacke and dri k t Wh re n neat and cleanly
b t to carve capo d eat it? Wher unning but in craft? Where crafty but in villainy?
Where n villainous but in all things? Where rthy but in nothi g?

i t H y H i t 4.

THE very labor of preparing this work for the press has increased the perfection of my workmanship and I ask my critics to consider the following especially the first sentences Here is complete symmetry Every word is the 338th word [505—167 (147)=338] But more than that every word is the 338th word, minus 31 or 3 (top 79 1) and the 31 and 3rd regularly alternate throughout the sentence And not only is every word 505—167=338 minus 31 or 3 but every 306 or 307 so obtained is modified by counting in the five bracket words found in that fragment of 31 or 3 words at the top of 79 1 and the product 301 or 30 alternates regularly throughout the example And every word is 505—167=338—31 or 3 minus the 5 bracket words in 31 or 3 itself, or less 30 or 50 the modifiers on 74 and these 74 are modified by deducting the fragments 146 (76) or 16 (78 1) the nearest fragments of scenes to 77 or 78 1 in which most of the words occur

And observe those words *caper*—*it*—*about*—*halloing*—*and*—*singing* *Caper* is 30th minus 30 = 7 up the column (77) *about* is 30 minus 30 = 7 down the same column while *it* is 301 minus 50 = 150 the column And 30 down the column is *belly* and 301 up the column counting from the clue word *one* (78 1) is *halloing* and 301 from the bottom of the column plus the hyphenated words is *singing*! And 30 gives the intervening *and* And just as we saw the length of 74 1 determined by the necessity to use the words *pre* *vel* and *under* by two different counts from the beginning and the end of the column so here the necessity of bringing *caper* and *halloing* and *singing* and *belly* in their proper places from the two ends of 77 by the numbers 301 and 30 determined that that column should contain 610 words no more and no less A single additional word would have thrown the count out If for instance the Lord Chief Justice where he says (84th word 77) *fy—fy—fy* had simply said *fy* once or even twice it would have destroyed the Cipher If the words *th ee n n beell* (587th) had not been united into one word thus *three man beetle* or if it had been printed *three man beetle* the

Cipher would have failed Or if the *Folio* had contained the words which were inserted in the *Quarto*, in Falstaff's speech, some eight lines in length, the count would not have matched Or if where Falstaff says (289th word, 77 2), "My Lord, I was born with a white head," etc, the *Folio* had contained the words which are found in the *Quarto*, "My Lord, I was born about three of the clock in the afternoon, with a white head," etc, it would have destroyed the Cipher We can see therefore why these words were inserted in the *Quarto* by Bacon, to break up the count, in case decipherers got on the track of his secret, and why they were taken out again when he was preparing the *Folio* for posterity And we can see also how false is the pretense of the actors, Heminge and Condell, that they had published the Plays from the true original copies, "perfect in their limbs," etc And it is to be noted that the eight-line passage left out in Falstaff's speech deserves for its intrinsic merits to have been perpetuated in the *Folio*

It was always yet the trick of our English nation, if they have a good thing, to make it too common It were better to be eaten to death with rust than to be scoured to nothing with perpetual motion

In fact, these additions in the *Quarto*, being freed from the clogs and restraints of the Cipher, are usually written with great force and freedom We see the genius of the author at its best

The Bishop of Worcester is speaking in the following

	Word	Page and Column	
338—31=307—5 <i>b</i> (31)=302—30=272 610—272=			
338+1=339+3 <i>h</i> col =342	342	77 2	For
338—32=306—5 <i>b</i> (32)=301—30=271—162=109—			
2 <i>b</i> =107	107	77 2	I
338—31=307—5 <i>b</i> (31)=302—50=252—30=222—146=	76	77 2	have
338—32=306—5 <i>b</i> =301—30=271—145=126 1 <i>b</i> & <i>h</i>			
col =122	122	77 2	some
338—31=307—5 <i>b</i> =302—30=272—79 (73 1)=193—			
145—18 462 18=414+1=415	415	78 2	times
338—32=306—5 <i>b</i> (32)=301—30=271—146=125	125	75 2	seen
338—31=307—5 <i>b</i> (31)=302—30=272—146=126			
603—126—177+1=478	478	76 2	him
338—32=306—5 <i>b</i> (32)=301—30=271—50=221	221	77 2	in
338—31=307—5 <i>b</i> (31)=302—30=272—146=126			
508—126=382+1=383	383	75 2	his
338—32=306—5 <i>b</i> (32)=301 610—301=309+1=			
310+9 col =319	319	77 2	youth
338—31=307—5 <i>b</i> (31)=302—30=272 610—272=			
338+1=339	339	77 2	caper
338—32=306—5 <i>b</i> (32)=301—50=251 610—251=			
359+1=360+9 <i>b</i> =369	369	77 2	it
338—31=307—5 <i>b</i> (31)=302—30=272	272	77 2	about
338—32=306—5 <i>b</i> (31)=301 610—301=309+1=	310	77 2	with
338—31=307—5 <i>b</i> (32)=302—30=272—146=126			
508—126=382+1=383+4 <i>b</i> & <i>h</i> =387	387	75 2	a
338—32=306—5 <i>b</i> (32)=301—50=251—146=105	105	77 2	light
338—31=307—5 <i>b</i> (31)=302—30=272—146=126			
462—126=336+1=337	337	78 2	heart,
338—32=306—5 <i>b</i> =301 611—301=310+1=311	311	77 2	halloing

	Word	Page and Column	
338—31—307—5 b—30° 610—302—309+1—309+3 h—31°	312	77.2	and
338—32—306—5 b (31)—301 610—301—309+1—310+3 h—313	313	77.2	singing
338—31—307—5 b (31)—302—30—272—50—°2—146—76 468—56—392+1—393+3 h—	(396)	78.1	by
338—32—306—5 b (3) —°01—30—271	2.1	76.1	the
338—32—306—5 b (3) —°01—50—°2—146—10—50 (6.1)—50 508—56—103+1—104+1 h—	4.2	76.2	hour
338—32—306—5 b (3°)—301—30—271—50—221	°.1	78.1	and
338—31—307—5 b (31)—302—50—°2	°2	78.1	in
338—32—306—5 b (3°)—301—50 (76.1)—201	2.1	76.2	the
338—31—307—5 b (3°)—302—50—°2—146—106—50 (76.1)—50 508—56—103+1—104+1 h col =	4.4	76.2	raggedest
338—32—306—5 b (3°)—301—30—271—116—1°2—1 h—124	°6.2		apparel
338—31—307—5 b (31)—30—30—2—50—°2			
468—2°2—246+1—°17	°17	78.1	and
338—32—306—5 b (3°)—301—50—271—50 (76.1)—221 408—°21—°3+1—238	238	76.2	almost
338—31—307—5 b (31)—302—30—°7 —146—1.6	1°6	78.2	naked

Here we have again the expression *almost naked* growing out of 503—167—338 but by different terminal numbers In the former case it was

503—167—308—50—288—50 (6.1)—°38	238	76.2	almost }
503—167—308—50—288—162 (78.1)—1°0	1°0	78.2	naked }

Here we have it

503—167—338—30—306—5 b—301—30—201—50—2°1 408—2°1—237+1—°38	238	76.2	almost }
503—167—338—31—307—5 b—302—30—272—146—	1°6	78.2	naked }

This is the only time *naked* occurs in this act and it is found but twice besides in this play And this is the only time *almost* occurs in that scene This is the only occasion when *caper* appears in this play and it occurs but eight times besides in all the other Plays! And *halloing* or *halloing* is so rare a word that it is found only thrice besides in all the Plays And *singing* is a comparatively rare word it is found but twelve other times in all the Plays This is the only time *apparel* is found in two acts of this play and it appears but three times in all the play And this is the only time *raggedest* occurs in all the Plays!

I mention these facts to show how improbable it is that all these words descriptive of Shakspeare's youth with all the others descriptive of his sickness etc should have come together here by accident and be so placed as to cohere arithmetically

And then we read (pursuing the same rules the same roots and the same alterations) that Shakspeare was —

338—30—306—5 b—301—50—201	201	76.1	A
338—31—307—5 b—302—50—°2 468—°52—216+1—217+8 / col =°0	2.0	78.1	bold
338—32—306—5—301—30—271—146—10—5 b & h col =120	1°0	76.1	forward

	Word	Page and Column	
338 31=307-5 b=302 610-202=308+1=309 +3 h=312	312	77 2	and
338-32=306-5 b=301-30=271-145=126	126	76 1	most
338-31=307-5 b=302-30=272-145=127 462. 127=335+1=336	336	78 2	vulgar
338-32=306-5 b=301-30=271-146=125-50= 75 457+75=532	532	76 2	boy.

And here, the formula changing as we work, we have a description given by Bacon of Shakspeare as he grew older We have the following

338-32=306-5 b=301-30=271-162=109	109	78 2	A
338-32=306-5 b=301-162=139	139	79 2	gross,
338-31=307-30=277-162=115-58 (79 1)=57	57	79 2	fat,
338-32=306-50=256-162=94	94	76 1	on
338-32=306-50=256-162=94 50=44 338- 44-294+1=295	295	80 1	taught
338 31=307-5 b=302-30=272-146 (76 2)=126 518-126=392+1=393+4 h col =397	397	79 1	rogue,
338-32=306-50=256-162=94 462-94=368+ 1=369+4 b & h col =373	373	78 2	full
338-32=306-50=256-162=94	94	79 2	of
338-32=306-50=256-162=94 448-94=354+1=355	355	76 1	his
338-31=307-50=257-162=95 462-95=367+1=368	368	78 2	own
338-32=307-30=277-162=115-5 b col =110	110	79 1	most
338-32=306-50=256-162=94 462-94=368+ 1=369+2=371	(371)	79 2	beastly
338-32=306-50=256-162=94 462-94-368+1=369	369	78 2	desires

Taught is found but twice in this play, both times in act ii, scene i, with only two lines between them We have seen it used already to refer to Susanna's education, and now we see it employed to describe Shakspeare *Beastly* is comparatively a rare word, it is found but twice in this play, and but twice besides in all the Historical Plays *Desires* is found but twice in this play, and but twelve times in all the Histories *Gross* occurs but twice in this play

Observe also that all of these last five words are produced by precisely the same root-number and the same terminal number, 94, while 115 is the same root-number put through the same formula, except that 30 is the modifier instead of 50

And then we have, coming out of the same root-numbers (for the difference between 94 and 144 is just 50), the following

338-31=307-5 b (31)=302-50=252	252	77 2	A
338-32=306-5 b (32)=301-30=271-50=221-145= 76-3 b (145)=73 462-73=389+1=390+1 h col =391	391	78 2	glutton,
338-31=307-5 b (31)=302-30=272-50=222 577-222=355+1=356+3 h col =339	339	77 1	rather
338-32=306-162=144 461-144-317+1=318 +2 h=320	320	78 2	over-greedy
338-32=306-162=144 50=94 468-94-374+1=375	375	78 1	than
318-32=306-162=144 462-144-318+1=319	319	78 2	choice

Here again the alternations, 31, 32, etc., are preserved

And here observe an astonishing fact — the word *glutton* occurs but twice in all

the thousand pages of the Plays and both times it is found in this play and in this act and both times it is used to describe Shakspeare and both times it grows out of 505—167—338! If the reader will turn back to 761 and take the number 338 and count from the first word of scene third downward and forward he will find that the 338th word is *glutton* Thus

	Word	Page and Column	
338—49 (761)—289	289	76.2	glutton

And here we have it again occurring in 18 and again it is the 338th word and these are the only occasions when the word is found in all the Shakespeare 1131 And if we turn backward with this root number we stumble again upon the story of Shakspeare's fight with the game keepers and the flight of his companions for 88 (338—50—88) carried down the preceding column is *turned* (88, 15) and 89 (338—49—89) is *their* and 89 up the preceding column is *our* and 88 is *men* and 288 up the same *plus b & h* is *fled* and 89—50—39 down the same column is *swifter* and 89 up the same column *plus* the bracket words is *arrows* and 39 down the same column *plus* the *b & h* is *speed* Here with a touch as it were we have the elements of the sentence *Our men turned their backs and fled swifter than the speed of arrows* But if we use the modifier 30 instead of 50 we have 89—30—59 and 59 down the same column is *prisoner* and *plus* one hyphen word it is *to en* (taken) and *plus* both *b & h* it is again *fled* and 59 up the same column is *field* (fled the field) and *plus* the bracket words it is again *prisoner* and *plus* both *b & h* it is *furious*! And 58 (88—30—58) down the column is *to en* and up the column it supplies the *then* for *swifter* than the speed etc In short everywhere we turn with the magical Cipher numbers marvelous arithmetical adjustments present themselves

And then we have this description of Shakspeare coming it will be observed out of that same 338 minus 31 or 3 counting in the five bracket words in the 31 or 3

338—31—307—b (31)—302—30—272—0—2	272	78 2	With
338—3—306—5 b (32)—301—14—156—2 b col —	154	77 2	his
338—31—307—b (31)—302—14—157—2 b col —	154	77.2	quick
338—32—306—5 b (32)—301—30—241—4 / col	267	77 2	wit
338—31—307—b (31)—302—30—242—146—196			
498—196—37—1—3, 3	373	76 1	and
338—32—306—b (3)—301—14—156—2 b—1 1	154	77 2	his
338—31—307—5 b (31)—302—30—22—0—20	22	78 1	big
338—32—306—5 b (32)—301—30—71—14 b & h —	207	77 2	belly

Here we have the same regular alternatives 31 3 31 3 31 3 31 3 And it stands to reason that to have carried on the deception as to the authorship of the Plays in such wise as to escape suspicion Shakspeare must have been a man of remarkable brewdness and some natural ability And we will find hereafter that he was much like Sir John Falstaff in his characteristics

But if (when we advance a step farther in the Cipher) instead of using 505—167—338 as the root number we count in the *b & h* words in that 167 we obtain still more interesting portions of the story The formula now is 505—167—338—2 b & h—316 and to save labor to printers and readers I will use in the following example only that terminal number 316

505—167—338—2° b & h—316			
316—3—284—169—192—4 b & / col —118	118	77 2	Weighing

	Word	Page and Column	
316—32=284 50=234 603—234=369+1=	370	76 2	two
316—32=284 50=234 30 (76 1)=201 306—201			
192+1=193+2 <i>b</i> col =195	195	80 1	hundred
316—32=284 50=234 30=201 145=59 610—			
59=551+1=552+2 <i>h</i> col =554	554	77 2	pound

Observe the accuracy of this *Weighing* occurs but this one time in this play, and *but four times besides in all the Plays* ! Yet here it is, with all the other words descriptive of Shakspeare's Falstaffian proportions before sickness broke him down *Hundred* occurs but three times in this play, and *pound* but once in this act Here every word is 505—167=338—22 *b* & *h*=316—32=284—50=234 Think how many figures there are that might have applied themselves to that 505 to modify it, and yet into this labyrinth of numbers we see the same terminal root-number, reached through all these transmutations, picking out the coherent words, as in the above sentence

The reader will perceive, by looking at the text, that *found* was used for *pounds* in that day — “Will your Lordship lend me a thousand pound?”

And now, marvelous to tell, Bacon refers to Shakspeare, even as the Bishop of Worcester did, as a *glutton*, and still more marvelous, the text is so adjusted that again for the third time that same word *glutton* is used

316 19=267—145=122 448—122=326+1=327	327	76 1	A
316—30=286—163=123	123	78 1	great
316—30=286—50=236—163=73 462—73=389+			
1=390+1 <i>h</i> col =391	391	78 2	glutton

Now compare this with the manner in which *glutton* was just obtained

338—32=306—5 <i>b</i> (32)=301—30=271—50=221—145			
=76—3 <i>b</i> (145)=73 462—73=389+1=390+			
1 <i>h</i> col =391	391	78 2	glutton

Here it will be observed that the difference between 145 and 162 is 17, and this, *plus* the 5 *b* in 31 (79 1), makes 22, the number of *b* & *h* words in 165, and thus the two counts are so equalized as to fall on the same word But what a miracle of arithmetical adjustments does all this imply !

And then the description of the play-actor of Stratford goes on We are told he is, besides being a *glutton*, a drunkard Or, as it is expressed, that—

316 19 (76 1)=267—146=121 498—121=377+1=378	76 1	He
316—50 (74 2)=266—162=104	104	77 2 is
316—50 (74 2)=266—145=121—3 <i>b</i> (145)=118 610—		
118—192+1=193	493	77 2 extraordinarily
316—30 (74 2)=286—163 (78 1)=123 462—123=		
339+1=340	340	78 2 fond
316—30 (74 2)=286 468—286=182+1=183+		
3 <i>h</i> col =186	186	78 1 of
316 19 (76 1)=267—162=105 577—105=472+1= 473	77 1	the
316—50 (74 2)=266—162=104 610—104=506+1=507	77 2	bottle

The word *extraordinarily* is a very rare word in the Plays *It is found but twice in all the Plays, and both times in this play* ! And this is the only time *fond* appears in all this play, and this is the only time *bottle* appears in all this play ! And *fond* occurs but twelve other times in all the Historical Plays, and *bottle* but four other

times' Yet here they are linked together by the same root number with the naturally coherent words *big—belly—weighin'—t is—hundred—pound—great—glutton* etc And *glutton* does not I have shown appear in any other of the Shakespear Plays ! Surely the blindest and most perverse must concede that all this cannot be accidental

And then we have the following important statement

	Word	Page and Column	
316—161—100—57—98—12 <i>b</i> & <i>k</i> col —86	86	80 2	But
316—161—150 610—150—400+1—106	406	77 2	I
316—49 (78 1)— 67—7—210	210	77 2	must
316—162—154—7 (80 1)—97 503—97—426+1—427+2 <i>b</i> —409	4 9	80 2	confess
316—0 (74 2)—066+33 (70 1)—098—2 <i>k</i> col —096	096	79 1	there
316—30—286—163—104 468—124—344+1—340+1 <i>k</i> —346	346	78 1	was
316—49—267—140—1 0	102	78 2	some
316—0—266 339—266—3+1—74	74	80 1	humor
316—30—096 339—286—3+1—04+3 <i>k</i> —07	57	80 1	in
316—0—266—50—216 468—016—202+1—003	003	78 1	the
316—30—286—161—100—7 (80 1)—68 523—68—400+1—406	4 6	80 2	villain
316—31—080—0—200—4 <i>k</i> col —201	201	78 2	he
316—161 (78 1)—100—2 <i>b</i> col —153	103	77 2	hath
316—161—150—0 <i>b</i> & <i>k</i> —100	150	77 2	a
316—161 (18 1)—100	100	77 2	quick
316—49—267	067	77 2	wit
316—31—280—0—230	030	78 2	and
316—0 <i>b</i> & <i>k</i> col —311	311	79 1	a
316—0—066—50—016 468—216—002+1—203+3 <i>k</i> col —006	006	78 1	great
316—49—067—10 <i>b</i> col —007	207	77 2	belly
316—31—80—140—140—3 <i>b</i> —137 162—131—20+1—06	06	78 1	and
316—0— 86—161—120 168—100—343+1—344	344	78 1	indeed
316—3—084 610—084—306+1—307	307	77 2	I
316—49—267	267		
316—163—153—4 <i>b</i> & <i>k</i> col —149	149	77 2	made
316 468—316—152+1—153	103	78 1	use
316—30—084—50—034—10 <i>b</i> col —224	204	77 2	of
316—32—084	284	78 1	him
316—30—286—3 —004 268—004—214+1—215+3 <i>k</i> —218	218	78 1	with
316	316	78 1	the
316—2 <i>k</i> —314	314	78 1	assistance
316—32—284—0—234—60—160—58 (80 1)—111—11 <i>b</i> col —100	100	80 2	of
316 610—316—094+1—090+9 <i>b</i> col —304	304	77 2	my
316—3 —084—0—234—65 (79 2)—169—58 (80 1)—111 503—111—410+1—413	413	80 1	brother
316—50—066+162—408	428	78 1	as
316—32—084	284	78 2	the
316—49—067 577—267—310+1—311	311	77 1	original
316—30—084—0—234—163—72—11 <i>b</i> —61	61	78 2	model

	Word	Page and Column	
316—32=284 1 <i>b</i> & <i>h</i> col =280	280	79 1	from
316—32=284 5 <i>b</i> (32)=279+162=441—3 <i>h</i> col =	438	78 1	which
316—31=285	285	78 1	we
316—32=284 50=234—4 <i>h</i> col =230	230	78 2	draw
316	316	78 1	the
316—32=284 50=234	234	77 2	characters
316	316	78 2	of
316—30=286—161=125—50 (76 1)=75 603—75=			
528+1=529	529	76 2	Sir
316—32=284 50=234 598—231=364+1=365	365	79 2	John
316—32=284 161=123—50=73 603—73=530+1=531	531	76 2	Falstaffe
316—30=286—162=124 610—124=486+1=487	487	77 2	and
316—31=285—50=235 598—235=363+1=364	364	79 2	Sir
316—30=286—162=124	124	78 1	Toc }
316—32=284 146=138—3 <i>b</i> (146)=135+162=	297	78 1	be }

It will be remembered that the characters of Sir John Falstaff and Sir Toby, in *Twelfth Night*, have many points of similarity both are corpulent, sordid, gluttonous, sensual, wine-drinking and dishonest, indeed, very much such characters as Bacon describes Shakspeare to have been

Note how many significant words come out of the same root-number 234 is *characters*, it is also *draw* (*draw characters*), it is also, minus 162, *model* (*model to draw characters*), it is also, up the next column forward, *John*, and 284 (234+50=284) is, minus 161, *Falstaffe*, and 284 is *from*, and 234 again is *brother*. And observe, also, the number 316, out of which 234 is drawn by deducting 32 (79 1) 316 from the top of scene fourth (78 1), carried backward to the next column and down it, is *made*, and 316 from the end of column 78 1 upward is *use* (*made use*), and 316 carried down the next column (78 2), is *of* (*made use of*), and 316, commencing at the end of the same scene and carried down 78 1, is *him* (*made use of him*)

And this revelation supplies an answer to a question which has puzzled the commentators Where did the author of the Plays find the character of Falstaff? There was nothing like it in literature Knight cannot discover "the very slightest similarity" to Sir John Oldcastle in the old play entitled *The Famous Victories of King Henry V* The name was borrowed, as I have shown, but not the character Ritson thinks the name was taken "without the slightest hint of the character" We have the explanation The fat knight was Shakspeare

The character of Falstaff is often referred to in the Cipher story The combination *Fall-staff* is found in eighteen of the Plays, and wherever *staff* appears in the text, in every case "*fall*" is near at hand! In *The Tempest* both occur in act v, scene 1, in *Much Ado* both are found in act v, scene 1, in *Richard II* both appear in act 11, scene 2, in *2d Henry VI* both occur in act 11, scene 3, in *3d Henry VI* both are found in act 11, scene 1, and in *Hamlet* both appear in act iv, scene 5, while in every other instance they are found near together

The Cipher statement that Bacon had the assistance of his brother Anthony in preparing some of the Plays is just what we might expect This will account for the familiarity with Italian scenes and names manifested in them, for Anthony had resided for years in Italy We can imagine the two brothers, alike in many traits of mind, working together at St Albans, or in their chambers at Gray's Inn,

¹ *Introductory Notice to Henry IV*, p 166, vol 1 of *Histories*

Francis pulling the laboring oar and the sick Anthony making valuable suggestions as to plots and characters. And one cannot help but imagine how the brothers must have enjoyed the rollicking scene of the fat Shakspeare leaping and singing about on the stage enacting his own shameful character in the disguise of Falstaff! It was capping the climax of the ludicrous. It was a farce inside of a comedy.

I am aware it will be thought by some that I had read the foregoing passage in the Cipher story before I wrote that part of the *Argument* of this book wherein I suggested¹ that Shakspeare was Falstaff. But I beg to assure the reader that all the *Argument* was in type before I worked out this portion of the Cipher narrative. In fact the first suggestion that Falstaff might be Shakspeare was made to me two or three years ago by my wife.

And the multitude also enjoyed the sight which must have entertained Francis and Anthony so much.

	Word	Page and Column	To
316	316	72	
316—140—171— <i>b & h</i> col —166 [316—146—170— 36—167—163—178 2 <i>see</i>]	166	71	see
316—49—967 610—267—343+1—344+3 <i>h</i> col —	347	72	him
316—32—284 610—284—306+1—321+1 <i>b & h</i> col —	339	72	caper
316—32—984—30—204 468—204—214+1—210+ 37 col —218	218	71	with
316—32—984—0—234 47—234—203+1—204	204	72	his
316—0—966—0—216 468—016—202+1—203+ 37 col —236	206	71	great
316—10 <i>b & h</i> col —301	301	72	round
316—49—961—10 <i>b</i> col —357	307	72	belly

The curious reader will note that *belly* appears five times in acts i and ii of this play and twice in act iv or seven times in all in this play while it is altogether absent from one half the Plays and appears but once in each of eight of the Plays. Why? Because of the descriptions here given of Shakspeare's corpulence and the story of the effect of the poison on the stomach of Francis Bacon which will hereafter appear.

And then Bacon goes on to tell of the wonderful success of the part of Sir John Falstaff.

316—32—984—50—234+162—306	306	72	It
316—49 (76 1)—967—162—100	10	72	draws
316—30—984—0 (6 1)—234	234	72	together
316—30—284—14 <i>b</i> col —200	200	71	to
316—30—984—30—204 468—04—214+1—210+ 10 <i>b & h</i> col —230	20	71	the
316—31—280—162—103—61 (80 0)—62 489—60— 407+1—408	428	81 1	play }
316—31—80—162—123—12 <i>b & f</i> col —110	110	72	house }
316—30—984—0—234—146—88—3 <i>b</i> (146)—80 407—80—372+1—303	303	72	yards
316—0—966 034—266—268+1—269 7 <i>b</i> col —	266	72	such

¹ See p. 79 *ant*

	Word	Page and Column	
316—32=284 50=234—146=88—3 <i>b</i> (146)=85			
468—85=383+1=384	384	78 1	great
316—32=284 50=234	234	78 1	musters
316—32=284—50=234 5 <i>b</i> col =229	229	78 1	of
316—50=266 534 266=268+1=269+9 <i>b</i> & <i>h</i> col=	278	79 2	people,
316—7 <i>b</i> =309	309	78 1	far
316—32=284 162=122—11 <i>b</i> col =111	111	78 2	beyond
316—162=154+32 (79 1)=186	186	79 1	my
316—162=154 13 <i>b</i> =141	141	78 2	hopes
316—32=284 50=234 468—234=234+1=235—			
12 <i>b</i> col =247	247	78 1	and
316—162=154	154	78 2	expectation,
316—32=284 145=139	139	78 2	that
316—31=285—30=255 603—255=348+1=349	349	76 2	they
316—31=285—50=235 610—235=375+1=376	376	77 2	took
316—32=284 146=138 610—138=472+1=473	473	77 2	in
316—50=266 610—266=344+1=345+9 <i>b</i> col =	354	77 2	at
316—32=284 50=234 163=71—32 (79 1)=39	39	78 2	least
316—32=284—7 <i>b</i> col =277	277	78 1	twenty
316 49=267 610—267=343+1=344	344	77 2	thousand
316—50=266 610—266=344+1=345	345	77 2	marks

The word *yard* is peculiar, it meant what was called *the pit*, fifty years ago, and what is now designated as the *parquette*, it was the roofless body of the play-house Collier says, speaking of the Globe theater

It had rails to prevent spectators in the *yard* from intruding on the stage¹

And again Collier says

W Fennor in his *Description*, 1616, speaks with great contempt of that part of the audience in a public theater which occupied the *yard* He adds

But leave we these, who for their just reward
Shall gaze and gaze among the *fools in the yard* .

Yard occurs but four times in all the Plays, this is the only time *discuss* is found in this play, and this is the only time *musters* appears in this scene *Musters* signified gatherings of people "Defense, *musters*, preparations" (*Henry V* , II, 4), and "make fearful *musters* and prepared defense" (*1st Henry IV* , Induction) *Expectation* is found five times in this play, and but six times in all the other nine Historical Plays¹ Even the common word *far* is found but once in act I, and but four times more in all this play, and *least* occurs but twice in this play, and *marks* but this one time in this play, and even *hopes* is found but twice in this act and scene, and four times in all the play

And it seems the tradition was right which said Queen Elizabeth was especially pleased with the character of Sir John Falstaff We read

316—32=284 57=227—14 <i>b</i> & <i>h</i> col =213	213	79 1	It
316—31=285—50 (76 1)=235	235	80 2	pleases
316—32=284 50=234 65 (79 2)=169—10 <i>b</i> col =	159	80 1	her
316—31=285—50 (76 1)=235	235	77 1	Majesty

¹ *English Dramatic Poetry*, vol III, p 110

² *Ibid* , vol III, p 143

	W d	Page and C l m	
316—32=284+16=446	446	78 1	much
316—32=284—50 (74 2)=234—50 (16 1)=184— 4 4 col=180	180	78 2	more
316—50=266 60 —266=337+1=338+1 4 col=	339	76 2	than
316—50=266—145=121—3 b (145)=118	118	77 1	any
316 468—316=152+1=153+3 4 col=156	156	78 1	thing
316—32= 84—50=234—146=88—2 / col=86	86	78 2	else
316—31=285—50—235—57=178—2 / col=166	166	79 1	in
316 338—316=22+1=23+12 b col=35	35	80 1	these
316—50=266—145=121—3 b (145)=118	118	78 1	Plays

And then we are told that the part of Sir John continued to increase in popularity

316—50=266—145=121—3 b (145)=118 162—118=			
44+1=45	4	78 1	It
316—145=171—16=9	9	79 1	seems
316—50=284—30=254+16=416	416	78 1	indeed
316—30=284—50=234—146=88—3 b (146)=8			
462—85=377+1=378+3 b col= 81	381	78 2	to
316—31=285—50=235	2	77 2	grow
516—30=284—146=138	138	77 2	in
316—31=285—146=139—2 b col=157	137	77 2	regard
316—31=285—15 b & 4 col=270	270	77 2	every
316—30=286	286	79 1	day

And then we are told that the popularity of Sir John with the swarming multitudes helped Bacon somewhat out of the necessities which his biographers tell us pressed so sorely upon him

316—30=284—50=234 610—234=376+1=377	377	77 2	It
316—3 =284—30=254—5 b col=249	249	78 1	supplies
316—3 =284—146=138	138	77 1	my
316—49=267+16=283—17 b col=412	412	78 1	present
316— (80 1)=259—62 (80)=197	197	81 1	needs
516—3 =284—145=139—3 b (146)=136 610—1 6			
=474+1=475+2 / col=477	477	77 2	for
316—32= 84—146=138 577—1 8=459+1=460+			
3 / col=443	443	77 1	some
316— =284—145=139—3 b (145)=1 6	136	77 2	little
316—30= 84— 0=234 259—50=209—4 / col=	201	77 1	time

Bacon was unable to take care of his gains but the thrifty Shakspeare turned his share to good account We read

516—30=284—146=138—3 b (146)=139—5 b col=	1 0	79 1	He
316—32=284—50= 34—50=184+16=346	346	78 1	was
316—32=284—146=138 517—138=4 9+1=440	440	77 2	wise
316—32=284—50=234—50=184—23 b & / col=160	163	78 2	enough
316—31=285—30=255—50=205—146=59+162=			
221—5 b col=216	216	78 1	to
316—3 =284—162 (78 1)=122—58 (80 1)=64 593—			
64=459+1=460+2 b col=462	462	80 2	save

	Word	Page and Column	
316 577—316=261+1=262	262	77 1	his
316—32=284 146=138 162—138=24+1=25	25	78 1	groats
316—32=284 50=234 50=184 462—184=278+ 1=279+8 <i>b</i> & <i>h</i> =287	287	78 2	and
316—32=284 50=234 162=72—50(76 1)=22 457—22—135+1—136	436	76 2	buy
316—32=284 146=138 462—138=324+1=325	325	78 2	an
316—32=284 50=234 162=72	72	78 2	estate
316—32=284 146=138 468—138=330+1=331	331	78 1	of
316—32 284 50=234 50=184 1 <i>h</i> col=180	180	77 1	lordship

And then the Cipher tells us something altogether new, that will be interesting to all lovers of the Plays, and especially to the great German race Bacon says

316—50=266—58=208	208	80 2	I
316—145=171	171	77 1	heard
316—32=284 58=226—11 <i>b</i> col =215	215	80 2	that
316—30=286 598—286=312+1=313	313	79 2	my
316—2 <i>h</i> col =314	314	79 2	Lord
316—32=284 50=234 577—234=343+1=344	344	77 1	the
316 338—316=22+1=23	23	80 1	German
316—144 (317 to 461 79 1)=172 577—172=405+ 1=406+11 <i>b</i> col —117	417	77 1	Minister
316—31=285—30=255	255	79 2	told
316—31=285 598—285=313—1=314+9 <i>b</i> col =	323	79 2	Says }
316—57 (80 1)=259	259	79 2	ill }
316—30=286—57=229—14 <i>b</i> & <i>h</i> col =215	215	80 2	that
316—31=285—50=235 338—235=103+1=104	104	80 1	it
316—32=284 14 <i>b</i> col =(270)	(270)	79 2	was
316—30=286—57 (80 1)=229 598—229=369+1=	370	79 2	well
316 338—316=22+1=23+5 <i>h</i> col =28	28	80 1	worth
316—30=286—57 (80 1)=229	229	79 2	coming
316—31=285—57=228 523—228=295+1=296	296	80 2	all
316—58 (80 1)=258 523—258=265+1=266	266	80 2	the
316—57=259 533—259=274+1=275+7 <i>b</i> col =	282	79 2	long
316—32=284 57=227 598—227=371+1=372+ 10 <i>b</i> & <i>h</i> =382	382	79 2	way
316—30=286—57 (80 1)=229	229	80 2	to
316—32=284 338—284—54+1=55+3 <i>h</i> =58	58	80 1	England
316—31=285—30=255 338—255=83+1=84	84	80 1	to
316—145=171—5 <i>b</i> & <i>h</i> col =166	166	77 1	see
316—32=284 598—284—314+1=315	315	79 2	this
316—31=285—162=123	123	78 2	part
316—32=284 50=234—50 (76 1)=184 462—184= 278+1=279	279	78 2	of
316—31=285—30=255 338—255=83+1=84+ 3 <i>h</i> col =(87)	(87)	80 1	Sir
316—32=284 30=254 338—254=84+1=85+ 3 <i>h</i> col =(88)	(88)	80 1	John
316—31=285—50=235 339—235=104+1=105	105	80 1	alone,
316—31=285 338—285=53+1=54+3 <i>h</i> col =57	57	80 1	in

	Word	Page and C l mn	
16-32=984 98-284=314+1=310	315	79 2	this
16-30=286-160 (78 1)=124-63 (80 1)=62 489			
-62=427+1=428	498	81 1	play
16-32=984 598-284=314+1=315+10 b & h=	390	79 2	and
16-31=980-30=950	200	78 2	The
16-30-284-57=207-60=100-4 b & h (62)=161			
489-161=328+1=399	329	81 1	Merry
16-32=984-145=139-08 (80 1)=81-62=19	19	81 1	Wives
16-31=985-50=930	930	77 2	of
16-64 (9)=902-07 (80 1)=190-2 h col=193	193	79 2	Windsor

Here the word *merry* is disguised in *marry* which represented the pronunciation of the word in that age Mr F G Fleay in his *Shakespeare Manual* p 66 shows that *e* was then usually pronounced like *a* in *mare* and rarely as *e* in *ve* and *merry* was therefore pronounced *marry* or *mary* After awhile we shall see *Merry Wives of Windsor* used again with the word *merry* as found in the same act scene fourth A *merry* song come it grows late And how amusingly is *wives* disguised in *ale wives* (19 81 1) And yet the work is trained The line is He had made two holes in the ale wives new petticoat it should be *ale wife's* but *wives* would not have given us the *Merry Wives of Windsor* and hence the woman had to be turned into a plural And see how *Windsor* is dragged in The prince broke thy head for likening him to a singing man of *Windsor* Why a singing man of *Windsor* and not of some other town? And what was a singing man of *Windsor*? Let the curious examine the Concordance for the relations between the words *merry wives* and *Windsor* or the disguise *Windsor* in the different Plays

And what is the *German* hunting in water worke? The commentators can make nothing of it? And we will see that as *German* is the 316th word from the last word of scene 1 so *hunting* is the 316th word from the beginning of the next scene and that it describes Shakspeare's rabbit hunting as a boy

316-161 (78 1)=100-07 (80 1)=93-61 (80 2)=37-			
4 b & l (61)=33	33	81 1	rabbit }
316 339-316=93-1=24	24	80 1	hunting }

and that 93 (155-57=98) is *low* (80) and that 37 [155-57=98-61 (80 2)=37] is *rascally* and that the same 234 (316-3 = 84-50= 34) which produced *drav* characters and so many other important words carried through that same 57 and up from the end of the first section of the next column *plus* 1 hyphen yields 86 80 *company* and so we have *rabbit-hunting-rascally-low-company*!

It would seem I say as if *German* admiration of the great genius revealed in the Plays began at an early period and the pride with which Bacon refers to this approbation of a distinguished foreigner is characteristic of the man who left his memory to the next ages and to *foreign nations* He felt the inadequacy of the development of his own people at that time

It may be objected that I gave in the beginning of the chapter a long sentence where 31 and 3 regularly alternated but that in the foregoing and in some passages that follow we have 316 used by itself as a root number and sometimes alternated with 30 50 31 and 32 The answer is that in these latter instances the top fragment of 79 1 is not used as a starting point as in the former case but that the number 316 plays backward and forward between the beginning of scene third and the end of scene fourth and that 316 is the real root number

And we also have given at length, in the Cipher narrative, the conversation between Cecil and the German Minister And the Minister—

	Word	Page and Column	
316—32=284 57=227—62=165 489—165=324+1=325	325	81 1	swears
316—32=284 30=254 162=92	92	77 2	up
316—31=285—50=235—57=178—3 <i>h</i> col =175	175	80 2	and
316—30=286—30=256—162=94	94	77 2	down
316 508—316=282+1=283	283	79 2	they
316—32=284—30=251 162=92 610—92=518+1 =519+2 <i>h</i> col =521	521	77 2	can
316—30=286 338—286=52+1=53	53	80 1	not
316—30=286—50=236—50=186—22 <i>b</i> col =164	164	78 2	equal
316—31=285—50=235 338—235=103+1=104	104	80 1	it
316—32=284 30=254 162=92	92	78 2	in
316—31=285—50=235—57 (80 1)=178—62 (80 2)= 116 489—116=373+1=374	374	81 1	all
316—32=284 50=234—57=177—62=115 489 115=374+1=375	375	81 1	Europe

These are rare words *I hope* occurs but ten times in all the Plays, *minister* but twice in this play, and but eleven other times in all the Historical Plays *German* is found but this one time in this play, and but nine times in all the Plays

And observe the additional multitudinous proofs of the Cipher While 316 up from the end of scene 1, act II, is *German*, 316, up the same column, but counting in the five hyphens in the column, is *worth*, and 316 less 30 is 286, and thus, less 57 (the section at the end of 80 1), is 229, and 229, carried down the preceding column, is *coming* (*worth coming*), and 229 down the next column forward is *to*, and 229 up the same column is *well* (*well worth coming to*), and 316—32=284, and this carried again up from the end of scene 1, as in the case of *German* and *worth*, produces, *plus* the hyphens, *England* (*well worth coming to England*), and 284 again less 57 is 227, and 227 carried again up the preceding column, + *b* & *h*, yields *way*, and 316 less the same 57 produces *long* (*well worth coming all the long way to England*)

I gave a great many instances, on page 715, *ante*, where *says* and *ill* or *seas* and *ill* were matched together to produce *Cecil* (pronounced *Sacil*), and here we have another, and we shall see still others as we progress

Then the German Minister grows enthusiastic over the dramatic delineation of the character of Sir John Falstaff In his conversation with Cecil—

316—32=284 50=234 57=177—62=115	115	81 1	He
316—32=284 30=254 186=68 489—68=421+ 1=422+1 <i>h</i> =423	423	81 1	said
316—30=286—57=229—3 <i>h</i> col =226	226	80 2	I
316—50=266—57=209	209	80 2	tell
316 49 (76 1)=267—57=210	210	80 2	thee,
316—50=266—57=209—61 (80 2)=148—4 <i>b</i> & <i>h</i> col =144	144	81 1	the
316—31=285—57=228—11 <i>b</i> col =217	217	80 2	man
316—57=259—186 (81 2)=73	73	81 1	that
316—32=284 57=227	227	80 2	could
316—30=286—62 (80 2)=224	224	81 1	conceive
316—57=259 534 259=275+1=276	276	79 2	such
316—31=285 338—285=53+1=54	54	80 1	a

	Word	Page	Column	
316—50 (76 1)—266—57=209—61 (80 1)=148— 2 b col =146	146	81 1		part
316—31=285—49=338—69=173	173	81 1		as
316—30=266 338—266=100+1=73	73	80 1		this
316—31=285 338—285= 3+1=34+9 b col =63	63	80 1		and
316—32=284 338—284=34+1=35+9 b col =64	64	80 1		draw
316—31=285—50=233 338—233=103+1=104	104	80 1		it
316—32=284—30=254—38 (80 1)=176—14 b & h col =16	16	80 2		so
316—30=284—30=254—18 (81 2)=69 489—69=				
420—1+4 b & h (180)=490	490	81 1		well
316—31=285—37=248—11 b col =217	217	80 2		should
316—30=286—37=249—61 (80 2)=168	168	81 1		be
316—30=266—54=212—69 (80 1)=143—2 b col =	143	81 1		immortal

This is the only time *immortal* occurs in this play and it is found but twice besides in all the Historical Plays And this is the only time *conceive* appears in this play and it is found but three times besides in all the Historical Plays Observe the word *part* in the Concordance — how often it occurs in some plays and how rarely in others It is found but five times in *Macbeth* while we discover it twenty four times in *Hamlet* and *play* occurs but four times in *Macbeth* while *play* and *plays* are found thirty five times in *Hamlet*! This is because the Cipher story in the latter play tells us a great deal about the Plays and players and acting etc while in *Macbeth* those subjects are but little referred to And where *plays* are alluded to in the internal narrative it is natural to speak of such and such a *part* in the play or of the first second or third *part* of some of the Historical Plays

And it further appears (departing a little from our root number 316) that—as I had supposed—Shakspeare was a usurer in the full sense of the term We are told by this same root number 338 that he acquired a great part of his wealth by this practice and is clad in—

338—30=306—3 b (30)=201—30=271—146=100— 1 h=104	124	76 2		apparel
338—31=307—5 b (31)=202—30=272—146=126 308—1 6=383+1=384	384	76 2		fit
308—30=306—3 b (30)=201—30=271—30=241—146 =70 308—30=433+1=434	434	76 2		for
338—31=307—5 b (31)=302	302	76 2		a
338—32=306—3 b (2)=301—30=271—143=1 6 610—176=434+1=435	435	77 2		prince

That instead of being half naked he is arrayed—

338—32=306—5 b (31)=301—30=271—50=221	221	77 2		in
308—31=307—5 b (31)=302—30=272—49=223 610—223=387+1=388+14 b & h=402	402	7 2		silk
338—32=306—5 b (31)=301—50=251—50=201 603— 201=402+1=403	403	76 2		and
338—31=307—3 b (3)=302—50 (76 1)=252	252	76 2		satin

Very different from the rags he wore when he—

338—31=307—5 b (3)=302—30=272—36+1=237	237	76 2		fled
--	-----	------	--	------

	Word	Page and Column	
338—32=306—5 <i>b</i> =301—145=166	166	77 2	to
338—31=307—285 (79 1, 32 to 317)=22—2 <i>h</i> (285)= 20 462—20=442+1=443	443	78 2	London
338—32=306—5 <i>b</i> =301—50=251—145=106—3 <i>b</i> (145)=103	103	77 1	to
338—31=307—5 <i>b</i> =302—30=272 461—272=189+ 1=190+10 <i>b</i> & <i>h</i> =200	200	79 1	'scape
338—32=306—5 <i>b</i> =301 49 (76 1)=252—11 <i>b</i> & <i>n</i> col =241	241	77 1	from
338—31=307—5 <i>b</i> =302—145=157 577—157= 420+1=421	421	77 1	imprisonment

And that a large part of his wealth was derived not alone from

338—32 (79 1)=306—5 <i>b</i> (312)=301—162= 139	139	77 2	these
338—31 (79 1)=307—5 <i>b</i> (31)=302—30=272	272	76 1	shows,

But from the lending of money at a high rate and by usurious practices (The reader will note the precision and regularity of the above sentences Every word is the 338th *minus* 31 or 32, alternated, *minus* the 5 bracketed words in 31 or 32) We read that he doth —

338—31=307—50 (74 2)=257—50 (76 1)=207—146= 61 610—61=549+1=550	550	77 2	lend
338—32=306—162=144 162—144=18+1=19	19	78 1	money
338—31=307—162=145 610—145=465+ <i>b</i> col = (475)	(475)	77 2	at
338—32=306 49=257—30=227	227	76 2	a
338—31=307—50=257—30=227—5 <i>b</i> col =222	222	78 1	big
338—32=306—50=256—30=226—50=176—163=13 13	13	78 2	rate
338—31=307—50=257—30=227—162=65—2 <i>h</i> col = 63	63	78 2	upon
338—32=307—50=257—50=207—145=61 162— 61=101+1=102	102	78 1	a
338—31=307 468—307=161+1=162	162	78 1	commodity
338—32=306—50=256—50=206	206	77 2	of
338—31=307—50=257—50=207—161—46 598— 46=552+1=553	553	79 2	paper,
338—32=306—50=256—50=206—145=61+162= 223—5 <i>b</i> col =218	218	78 1	with
338—31=307—50=257—30=227—162=65	65	78 2	sure
338—32=306 49 (76 1)=257—30=227 603—227= 376+1=377+3 <i>b</i> col =380	380	76 2	security
338—31=307—50=257—50=207—146=61+162=	223	78 1	enough

Observe the regularity with which the Cipher moves in the foregoing 31—32—31—32—31—32, etc And note how all the words that are not due directly to 306 or 307 are derived from 306 or 307, *minus* 30 or 50 *Commodity* is a rare word, this is the only time it occurs in this play It is found in *King John* quite often, where it tells, probably, the story of Bacon's own money necessities, it is found twice in *1st Henry IV*, and but ten times besides in all the Plays In *Measure for Measure*, iv, 3, we find the "commodity of paper" alluded to The clown, describing the occupants of the prison, says

First, here's Master Rash, he's in for a commodity of brown paper and old ginger, ninescore and seventeen pounds

Whereupon Knight says in a foot-note

The old comedies are full of the practice of the usurer—so notorious as to acquire him the name of the *brown fafer merchant*—of stipulating to make his advances partly in money and partly in goods which goods were sometimes little more than packages of brown paper

The practice is alluded to in *1st Henry VI* and there we have even the word *brown*. It is dragged into the wild and senseless talk of the Prince to Francis (ii. 4) the drawer. Your *brown* bastard is your only wear. In act i scene 2 we have a *commelits* of warm slaves and in act ii scene 4 again we have nothing but *fafers* my Lord. It would be curious to find how often *commodity*—*brock*—*fafer* appear together in the same vicinity in the different Plays but I have not the time or space to pursue the subject

I will conclude this chapter by remarking that it adds very much to our knowledge of Shakspeare his character and appearance. It tells us he was gross and coarse in his nature and his life that he was not devoid however of a certain ready wit a glutton in his diet and fond of the bottle. That he had many of the characteristics of Falstaff and that he was the model from which the characters of Sir John and Sir Tobie were drawn. It also tells us that Bacon was assisted to some extent in the construction of the Plays by his brother Anthony. It tells us further that before Shakspeare's health was broken down by his evil courses he acted the part of Falstaff on the stage. It also tells us that the Plays drew great crowds of delighted people and greatly enriched all concerned in their production. And this is confirmed from historical sources. Nash records that in a short space of about three months in the summer of 1599 the play of *Henry VI* was witnessed by ten thousand spectators at least¹ and we are told that *A. mco and Jul et* in 1596 took the metropolis by storm.² And this chapter further confirms the tradition of Elizabeth's admiration of the character of the fat knight and it gives us further the enthusiastic admiration of the German Minister. And beyond all this it tells us that Shakspeare had enriched himself by usurious practices corroborating the evidence of the numerous suits brought by him against different parties to recover money loaned and the fact that the only letter extant addressed to him was touching a loan of money.

¹ Hall well Phillips *O. II. et p. 64*

² *Ibid p. 85*

NOTE The numbering in column of page 78 in the *fac simile* is slightly wrong each number below the 51st should be moved backward one. The error is due to the fact that the word *almost* line 7 enclosed in the bracket sentence of eleven words is not counted in as part of the bracket sentence but as part of the text hence the first word *should* after the bracket sentence is the 51st word in stead of the 51st and all the succeeding numbers in the column have to be moved backward to correspond

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CHAPTER XVIII

SWEET ANN HATHAWAY

One woman is fair, yet I am well another is wise yet I am well another virtuous yet I am well but till all graces be in one woman, one woman shall not come in my grace

Mus 1 100 m, 2

WE pass to another part of our story the history of Shakespeare's marriage

I have already quoted one or two lines as to his rabbit-hunting
The Bishop of Worcester says

338—30=308	19=259—161=98	457—98=359+1			
=360+5 <i>b</i> col	=365	365	76 2	He	
338—30=308	533—308=225+1=226+13 <i>b</i> col	= 239	79 2	had	
338—50=288	19=239	577—239=338+1=339+1			
3 <i>h</i> col	=342	342	77 1	fallen	
338—30=308—31 (79 1)=277—162=115—49 (76 1)=	66	76 2	into		
338—30=308—50=258—50=208—162=46—2 <i>h</i> col	= 44	78 2	all		
338—30 (74 2)=288—50 (76 1)=238—31 (79 1)=207					
—50 (76 1)=157—145=12—3 <i>b</i> (145)=9	498—9				
=489+1=490	490	76 1	sorts		
338—30=308	19=259—162=97+457=554	554	76 2	of	
338—30=308	19=259—162=97	97	77 2	evil	
338—50 (74 2)=288—50 (76 1)=238—31 (79 1)=207					
—145 (76 2)=62—50 (76 1)=12	12	76 1	courses		
338—30=308	19=259—162=97	457—97=360+1=361	76 2	with	
338—30=308—50=258—162=96—32 (79 1)=64					
58 (80 1)=6	6	80 1	drinking		
338—30=308—50=258	19=209—162=47	47	77 2	wassail	
338—31=307—50=257	257	76 2	and		
338	19=289	289	76 2	gluttony	

Then we are told how he annoyed Sir Thomas Lucy, "an upright and worshipful man"

338—22 <i>b</i> & <i>h</i> =316—161=155—59=98—61 (80 2)=37					
—5 <i>b</i> col	=32	32	81 1	Upright	
338—22 <i>b</i> & <i>h</i> =316—161=155—57=98		98	79 1	and	
338—22 <i>b</i> & <i>h</i> =316—161=155—57=98	461—98=				
363+1=364	364	80 2	worshipful		

And we are told that he did—

Word	P g and Column	
338-30-308-161-147-3-110 118-110-403 +1-404+2 h col =406	406	70 1 kill
338-30-308-50-208-162-96-32-61-2 h col = 6	6	80 2 many
338-30-308-50-208-162-96 518-96-100+1-103	103	70 1 a
338-30-308-49-209-162-97+106 (81 1)-	983	81 2 deer

And observe how cunningly that word *deer* spelled *deere* is concealed in the triple hyphenated word *heart-deere Harry*. It is not spelled *dear* as it is elsewhere but *deere*. See *deare Lord* end scene 1 act iii p 86 Folio. *Deire* was one thing and *d ere* another and here the Cipher required *de e*.

And we are told that he spent his time —

316-3-284-0-234-16-1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000	0	hare	
316-31-283-16-1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000	119	and	
316-161-155-98-61 (80)-37-4 & 6 (61)-	33	81 1	rabbit
116 29-316-23+1-24	21	80 1	hunting
116-3-284-146-133-36 (146)-13-28 (80 1)			
7-2 & col -7	2	79 2	o nights
316-31-283-4 col -280	280	80 1	in
116-32-284-0-234-177 461-17-234+1-28	28	80 2	vile
116-161-155-98	98	80 2	low
116-161-155-98-61 (80 2)-37	37	81 1	rascally
316-32-284-0-234-177 461-17-234+1-28	28	80 2	company

Observe that *rabbit* occurs but four times in all the thousand pages of the Plays and but once in this play and *hunt* is found but fifteen times in all the Plays and but once in this play. And here is another evidence of the Cipher in the Plays — *rascally* is found in but six plays out of thirty seven and it is found once in *The Merry Wives* where Shakspeare's story is talked about in Cipher and four times in this play where he is also dealt with. That is to say *rascally* appears but eleven times in all the Plays and five of these are where Shakspeare is spoken of in the Cipher narrative. This illustrates that all words are not found on all pages but that each subject begets its own vocabulary.

We are told that—

338-30-308-16-146-32-114	306-114-82+1			
$\mu^{\circ}83+2\delta$ col $\mu^{\circ}8\mu$		28 μ	80 1	Will
338-30-308-163-14 μ		14 μ	78.2	and
338-30-308-49-2 μ 9-162-97- μ 0-47	4 μ 7-47			
μ -410+1-411		411	76 2	his
338- μ 0-308-162-146-31 (70 1)-115	523-11 μ			
μ -408+1-409+4 δ & 7-418		413	80 2	brother
338-30-308-49-2 μ 2-162-97-3 μ (70 1)-6 μ				
339-6 μ -2 4+1-2 μ		2 μ	80 1	are
338- μ 0-308-16-146-31-115-5 δ -110-58				
(80 1)- μ 0 462- μ 2-410+1-411		411	80 2	a
338-30-308-49-2 μ 9-162-97-32-6 μ -2 δ -63		63	80 2	pair
338-30-308-162-146-31-115		11 μ	79 2	of
338- μ 0-308-162-146-31-115-58 (81 1)- μ 7				
523- μ 7-466+1-467		467	80 2	most

	Word	Page and Column	
338—30=308—162=146—31=115—56 (31)=110—			
58 (80 1)=52 523—52=471+1=172	472	80 2	pernicious
338—30=308—163=145 518—145=373+1=	374	79 1	villains

The reader will observe here that every word grows out of 308 (338—30=308), and that in every case but one the 308 is modified by deducting 162 from it, that is to say, by carrying the 308 to the end of scene third (78 1) and counting upwards, while in the case of the one exception referred to, we commence to count one word further down, to-wit from the beginning of scene fourth, instead of from the end of scene third. And every one of these 308 minus 162 or 163 is carried again through the last fragment of scene fourth, containing 31 words, or 32 if we count from the first word of the next scene (act II, scene 1) inclusive.

And he will observe that the modifications are made by 49, 162, 31 or 32, and 57 or 58. Now 49 is *the first fragment of scene 3*, and 162 is *the last fragment of scene 3*, and 31 or 32 represents *the last fragment of scene 4*, and 57 or 58, *the first fragment of scene 2, act II*, and 308 put through these changes yields the remarkable sentence above given.

And then comes the story of his trouble with Ann Hathaway. Here we have the name

338—200 (79 1)=138 462—138=324+1=325	325	78 2	Ann
338—200 (79 1)=138—56 (200)=133 462—133=			
329+1=330	330	78 2	Hath
338—200 (79 1)=138—136 col =125	125	78 2	a
338—31 (79 1)=307—30=277—50=227 508—227			
=371+1=372+106 & 6 col =382	382	79 2	way

Here it will be observed *Ann hath a* are all derived from 338—200=138, these came from the fragment of 79 1 below the end of the second subdivision of the column, to the bottom of the column (318+200=518, number of words on page), while the last word comes from the fraction above the first word of that same subdivision to the top of the column. And we will see that same number 277 yielding a great many other significant words, as 277, 78 1, *twenty* (Ann was *twenty-five*), and up 79 2, less 1 hyphen, it is *she*, etc.

And it seems she was a widow and her legal name was Whatley, but she was generally called by her maiden name. And here we have it again

338—32 (79 1)=306—30=276—56 (32)=271+162=433			
—36 col =	430	78 1	Ann
338—200 (79 1)=138—26 col =136	136	79 2	What
338—31 (79 1)=307—30=277—50=227—57 (80 1)=			
170 338—170=168+1=169	169	79 1	lay

And there is a long narrative here about Ann and her troubles. By the same root-number 338, modified by deducting the 226 & 6 in 167, as heretofore, we have another reference to her

605—167=338—226 & 6 (167)=316			
316—31=285—26 col =283	283	79 2	They
316—31=285	285	79 2	call
316 49 (76 1)=267+163=430	430	78 1	Ann
316 50 (76 1)=266—199 (79 1)=67—56 (199)=62			
598—62=536+1=537	537	79 2	What
316 49=267—200 (79 1)=67 468—67—401+1=	402	78 1	lay

Observe the adroitness with which the same *Ann* or as it is disguised *An* (430 78 1) is made to do double duty once by the root number 338 and then by the modified root number 338— *b & h* = 316 both counts falling on the same word from the same starting point And the same is true of the word *a* (1 5 78)

And she was a widow¹

	Word	P	g	d
		C	l	mn
338—0=988—160=120	1	1	8	2
338—50=988—163=195	1	1	7	2
				A
				widow

In the Consistory Court at Worcester in the marriage register there is an entry in these terms 158 Nov 7 William Shakspeare and Anne Whately of Temple Grafton The next day November 8 158 a bond is given to the Bishop of Worcester to hold him harmless for licensing etc the marriage of William Shagspere and Anne Hathwey The Shakspercologists have always ignored the license entry and although there was no record of a license to Shakspeare to wed Ann Hathaway they would have none of the Whately woman And Knight even goes so far as to give us a picture of the old church at Hampton Lucy¹ and would have us believe that Shakspeare and the sweet Anne were married in it although there is not a shred of evidence to sustain the belief and we have a delightful rural picture of the ribands rosemary and bay the roundels the wheaten garlands the bride cup and the bridal banquet all constructed as most of the Shakspeare biography has been out of the vivid imagination of the writer who sought in this way from the beggarly materials afforded him to create a man that would fit into the requirements of the Plays

Halliwel Philipps is said in an article in the *London Telegraph*¹ to be of the opinion that Ann Hathaway never lived in the Hathaway cottage that is that she was not a daughter of Richard Hathaway *alias* Gardner of Stratford who died in 158 Mr Rolfe² concurs in this view Richard Hathaway's will names seven children and Anne was not one of them The *London Telegraph* says

It is deplorable to have doubts started as to *whether the Shakespeare Museum contains a sin le genuine relic* whether Anne Hathaway's cottage is not after all a simple fraud and Mary Arden's farm a disreputably unhistorical building But will they care to go to the shrine of the great poet if a cloud of doubt surrounds some of its most cherished monuments? If everything at Stratford were shown as being only doubtfully connected with the Bard? For example instead of the guide post pointing the way to Anne Hathaway's cottage it might be sadly truthful to say To the reputed cottage of Anne Hathaway Mary Arden's farm house ought to be ticketed as an uncertain building and Shakespeare's tomb in the church would have to be pointed out as the tomb either of Shakespeare or somebody else

A Hall in a letter to the *London Athenaeum* 1886 suggests that Richard Hathaway *alias* Gardner may have married a widow named *W h tely* from Temple Grafton and that she might have taken the name of Hathaway as his step daughter

But here in the Cipher is the explanation of the mystery Ann had been married to one Whatley and when the bride herself gave her name Nov 7 158 for the marriage license she gave it correctly and she was married by that name but the next day when her farmer friends were called upon to furnish the bond to indemnify the Bishop they gave the lawyer who drew the bond the name by which in the careless fashion of such people she was generally known

De Quincey says of the marriage bond

Trepidation and anxiety are written upon its face. Economy, which retards the marriage, is here evidently in collision with some opposite principle which precipitates it. How is all this to be explained? Neither do we like the spectacle of a mature young woman, five years past her majority, & carrying the semblance of having been led astray by a boy who had still two years and a half to run of his minority

And we are told that —

	Word	Page and Column	
316—31 (79 1)=285—16 <i>b</i> & <i>h</i> col =269	269)	78 2	She
316—50=266—162=104	101	77 2	is
316—7 <i>b</i> col =309	309	78 1	far
316—31 (79 1)=285—14 <i>b</i> col =271	(271)	79 2	gone
316—50=266—162=104	101	79 1	in
316—163=153—6 <i>b</i> & <i>h</i> col =147	147	77 2	pregnancy

This the only time the word *pregnancy* appears in all the 900,000 words of the *Plays*! And it appears just where it is needed to tell the story of Shakspeare's marriage, and it is found side by side with *Ann—Hath—a—way*, and *Ann—What—lay* (by two different counts), and other still more significant words that are to follow. I weary of asking the question — can all this be accident?

And then we have this description of her

338—30=308—31=277 598—277=321+1=322	322	79 2	She
338—50=288—146=142—3 <i>b</i> (146)=139 462—139=			
323+1=324+6 <i>b</i> & <i>h</i> col =330	330	78 2	hath
338—32=306—50=256—162=94 65=29	29	80 1	a
338—30=308—145=163 610—163=447+1=448+			
11 <i>b</i> & <i>h</i> —459	459	77 2	pretty
338—50=288—162=126—64 (79 2)=62	62	80 1	face
338—30=308—145=163 610—163=447+1=448+			
2 <i>h</i> col —450	450	77 2	and
338—50=288—162=126 598—126=472+1=473	473	79 2	a
338—50=288—162=126—57 (79 1)=69 396—69=			
327+1=328	328	80 1	fair
338—50=288—162=126—30=96—64 (79 2)=32+			
338—370	370	80 1	complexion,
338—199=139	139	80 1	with
338—50=288—162=126—65 (79 2)=61 396—61=			
335+1=336	336	80 1	a
338—30=308—285=23+338=361	361	90 1	high
338—199 (318 <i>d</i> 79 1)=139	139	78 1	color
338—30=308—285=23 162—23=139+1=140	140	78 1	and
338—50=288—161=127 396—127=269+1=270+			
2 <i>b</i> col =272	272	80 1	long
338—50=288—161=127—57 (79 1)=70—57 (80 1)=13			
523—13=510+1=511	511	80 2	red
338—200 (79 1, 317 <i>d</i>)=138—65 (79 2)=73 162—			
73=89+1=90	90	78 1	hair

This is the only time *red* appears in this act, it is found but twice besides in this play. And this is the only time *color* occurs in this act. And this is the only time *complexion* appears in this play, and it is found but four other times in the ten

Historical Plays And it is dragged in here by the heels It discolours the complexion of my greatness says Prince Hal to acknowledge that I am weary ' And note how it is matched with *fair* (fair complexion) Each is 505—16,—338—50= 85—16 (81)—16 and both words are found in the same column the one carried through the last subdivision of 79 1 the other through the last subdivision of 19 2

And this statement about Ann's appearance confirms the tradition recorded by Oldys that she was quite handsome but—

	Word	Page and Column	
338—20—308—31 (91)—217 598—217—331+1—	3 2	79 2	She
338—200—138—0—88 396—88—308+1—309	209	80 1	was
338—199—139—30—109	109	78 2	a
338—199—139	109	79 2	gross
338—08 (91)—290 468—280—188+1—189	189	78 1	and
338—000—138—0 (900)—133 460—103—339+1— 330+66 & 7—336	336	78 2	vulgar
338—07 (91)—281—160—119—0—69 598—69— 09+1—030	70	79 2	woman
338—160—176—0—1 460—126— 6+1—377+ 56 col —34	712	78 2	with
338—000—138—0—88 518—88—430+1—431	431	79 1	a
338—199—139—30—109	109	79 2	good
338—160—106—0—126 462—106—336+1—337	3 7	78 2	heart,
338—31—307—30—277—0—00—0—1—160— 340—2 / col —308	338	78 1	tis
338—161—177 1 7+160—340	340	78 1	true
338—000—138—0—88—08 (91)—30—1 1/2 col —	29	78 2	but
338—200—138—0—88 88—07 (91)—31 598— —31—067+1—068	568	79 2	a
338—163—170—50—100 462—100—337+1—338 +66 & 1/2 col —314	11	78 2	loud
338—199—139—0—109 180—109—76+1—77	77	81 2	tongue and rough
338—161—177—49 (161)—108	108	79 2	
338—000 (91)—138—30—108—60 (90)—43 738— 43—090+1—096+2—098	298	80 1	manners
338—31—307 5 3—00—206+1—02	207	79 2	a gossip
338—31—07—00 (791)—107 708—107—031+1—	230	80 1	with
338—199—1 9—30—109	109	78 2	a giddy head
338—07—081	081	78 1	the
338—300—306—00—106	106	78 2	model
338—199—139—0—109—2 1/2 col —107	107	78 2	from
338—32 (791)—306—30—0 16+162—438	438	78 2	which I
338—200 (91)—138—0—88—58 (91)—0	30	78 2	draw
338—200—138—0—88 160—88—74+1—70	70	78 1	Mistress
338—32—306 338—006— 07+1—008	2 8	79 2	Quickley

And the Bishop says

	Word	Page and Column	
338—50=288 49 (76 1)=239	239	79 2	She
338—144 (79 1, 317 to 461)=194 57=137	137	80 2	follows
335—31=307—5 <i>b</i> =302—285 (79 1)=17—2 <i>h</i> (285)=15			
462—15=447+1=448	448	78 2	after
338—31=307—5 <i>b</i> =302—285 (79 1)=17—3 <i>b</i> (285)=	14	78 1	my
338—31=307—5 <i>b</i> =302—285 (79 1)=17—5 <i>b</i> & <i>h</i> (285)			
=12 462—12=450+1=451	451	78 2	heels
338—200=138—5 <i>h</i> (200)=133—3 <i>h</i> col =130	130	78 2	weeping
338—31 (79 1)=307—5 <i>b</i> =302—285=17	17	78 2	and
239—31=307—5 <i>b</i> =302—285 (79 1)=17 462—17=			
445+1—446	446	78 2	sighing,
323—200=138—5 <i>h</i> (200)=133—32 (79 1)=101 533			
—101=432+1—433	433	79 2	her
338—200=138—5 <i>h</i> (200)=133	133	78 2	waste
338—31=307—30=277+162=439—3 <i>h</i> col =436	436	78 1	appearing
338—31=307—30=277—50=227—50=177+162=	339	78 1	very
338—31=307—30=277—50=227—5 <i>b</i> col =222	222	78 1	big

Appearing is a rare word, it is found but six times in all the Plays, *waste* occurs but three times in this play and but once in this scene, *weeping* appears but twice in this play, *big* is found but once in this act

And she brought her captive lover along with her, she —

338—200=138 338—138=200+1=201	201	80 1	Marched
338—50=288—27=261	261	78 2	him
338—199=139 338—139=199+1=200+2 <i>b</i> col =	202	80 1	up

Marched occurs but nine times in all the Plays But all Stratford had turned out There was —

338—32=306—50=256—57 (80 1)=199—10 <i>b</i> & <i>h</i> =	189	79 2	A
338—284=51 3 <i>b</i> =51—2 <i>h</i> col —49	49	78 2	great
338—32=306—30=276—58 (80 1)=218 598—218=			
380+1=381+10 <i>b</i> & <i>h</i> col =391	391	79 2	throng
338—31=307—50=257—57 (80 1)=200—8 <i>b</i> col =	192		of
338—32=306—50=256 533—256=277+1=278	278	79 2	people
338—31=307—50=257—57=200—10 <i>b</i> & <i>h</i> col =	190	79 2	singing

The villagers were having a merry time over poor Ann's misfortunes

In the last chapter I asked — Why — if there is no Cipher — did we have “the singing man of *Windsor*?” But the Cipher then explained the appearance of *Windsor*, and now we see the reason why the unknown man of *Windsor* was a singing man

The Bishop complains that he was just sitting down to dinner —

338—200=138—50=88 338—88=250+1=251	251	80 1	dinner—
------------------------------------	-----	------	---------

when the rabble broke in upon him

She asked the Bishop to grant her redress

338—200 (79 1)=138	138	78 2	Grant
338—31 (79 1)=307—50=257 396—257=139+1=	140	80 1	her
338—32 (79 1)=306—58 (80 1)=248 598—248=350			
+1=351+10 <i>b</i> & <i>h</i> =361	361	79 2	redress.

The reluctant lover had tried to escape the bonds of matrimony

	Word	Page and Column	
338—57—81 598—281—317+1—318+0 b col —	87	92	The
338—00—188—3 h col —13j	13j	78	churlish
338—199—189—j0—109—j0—j0—2 b col —j7	57	792	fat
338—200—138—64—74—2 b (64)—72 518—7 —446			
+1—447	447	101	rogue

And then we are told the root number changing as heretofore from 505—167 —338 to 505—167—338— b & h (167)—316 that Shakspeare fled He —

316—31—28j—j0—235 610—23j—3j+1—3j6	376	772	took
316—284 (79 1)—32	37	772	to
316—j6 (79 1)—260—j0—210 462—210—2j2+1—	2j3	782	his
316—j0—260—64 (j9 2)—202 46—20 —260+1—			
261+3 h col —264	264	78j	heels

And hid himself among the Welsh —for Wales was near at hand

316—j0—266—59 (79 1)—20 46—207—2j+1—	2j6	782	the
316—31 (79 1)—28j	28j	782	Welsh

But he grew homesick and —

316—j0— 66—3j (79 1)—234—j b (32)—229	229	792	Coming
316—30—286—32—2j4	2j4	782	back
316—30— 86—32—2j4 462—2j4— 08+1—209+ 3 h col —212	21j	782	the
316—30—286—3j— j4 598—2j4—344+1—34j+ 9 b col —3j4	3j4	781	officers
316—50—266—32 (j9 1)—234—2j b col —207	07	782	take
316—32—284	284	781	him

Even the details of the arrest and the struggle of Shakspeare are given (by 316) with great particularity The reader will find them embalmed in the latter part of column 1 page 79 disguised in the arrest of Falstaff by Dame Quickley Indeed the fragments into which page 79 is divided are so many and the brackets and hyphens are so numerous that almost every word of the text in some places is used in the Cipher story And hence to accomplish this result the external story was made to tell of the arrest of Sir John Falstaff by Dame Quickley because of money loaned him with complaints that he had promised to marry her while the internal story tells how Shakspeare had borrowed money from Ann Hathaway under similar promises and how she finally settled her claim by marrying her dissolute eighteen year old debtor It is no wonder that he left her in his last will his second best bed A marriage so made could hardly have been a happy one

But the question may be asked Why does the Cipher rule in some of the following instances differ from that found in the preceding chapters? There the words moved right and left from a common center Here they are found in clusters all in the same column and the text the hyphens and brackets are so arranged as to bring out sentences almost identical with those found in the text The answer is that it is only the terminal root numbers created by deducting *the ends of scenes or act* that become new factors to be carried in all directions to other scenes and acts but where the fragments are inside of and parts of scenes like 284 and 285 57 and 58 64 and 65 the work they perform is confined to the contiguous columns

In the description of the arrest we learn that Will was taken by surprise as he was loitering about the streets of Stratford We are told that —

	Word	Page and Column	
316—31=285	285	80 1	Will,
316—31=285—161=124 396—121—272+1=	273	80 1	being
316—31=285—30 (74 2)=255	255	78 2	unarmed,
is, after a hard fight, at length taken prisoner Had he been armed they would have found him a <i>dangerous</i> person to handle			
316—32=281 30=254 162=92 610—92=518+1=519		77 2	dangerous.
But, being unarmed, they are <i>able</i> to take him up			
316—31=285—30=255—162=93 396—93=303+1=304		80 1	They
316—32=281 162=122 396—122=274+1=275	275	80 1	are
316—31=285—161=124 50=74	74	78 2	able
316—31=285—162=123 396—123=273+1=274			
2 b col =276	276	80 1	to
316—32=284 162=122 396—122=274+1=275+			
2 b col =277	277	80 1	take him up
316—31=285—30=255 462—255=207+1=208	208	78 2	
And they take him on —			
316—31=285—162=123—30=93 610—93=517+1=518		77 2	A
316—31=285+162=447	447	78 1	warrant
316—161=155+163=318	318	78 1	for
316—162=154 50=104 533—104—429+1—430	430	79 2	debt
316—65 (79 2)=251 1 b & h col =247	247	79 1	in
316—31=285—30=255	255	77 2	an
316—31=285—30=255—162=93 610—93=517+1			
=518+2 h col =520	520	77 2	action
316—31=285—30=255	255	80 1	upon
316—162=154 1 h col =150	150	78 2	the
316—65 (79 2)=251—30=221—32=189+162=351—			
2 h col =349	349	78 1	case.

Observe how all the law phrases come out by the same root-number — *warrant* — *debt* — *action* — *case* And directly we will see *arrested at my suit* *Warrant* is found but once in each of the plays of *Macbeth*, *Midsummer Night's Dream*, *Love's Labor Lost*, *Merchant of Venice*, *All's Well*, and *3d Henry VI*, and not at all in *Julius Cæsar*, but it occurs eleven times in *The Merry Wives* (where Shakspeare's story is also told), and four times in act ii of this play, and once in the last scene of act i, or six times altogether in this play This is the only time *debt* occurs in this play It is found, however, once in the Epilogue

And Ann tells the Bishop, astonished at such a scene of love-making, that —

338—285=53—30 (74 2)=23—5 b & h (285)=18	18	79 2	He
338—284=51 30 (74 2)=24 5 b & h (285)=19	19	79 2	is
338—285=53—30 (74 2)=23—3 b (285)=20	20	79 2	arrested
338—284=51 30 (74 2)=24 3 b (285)=21	21	79 2	at
338—285=53—30 (74 2)=24 2 h (285)=22	22	79 2	my
338—285=53—30 (74 2)=23	23	79 2	suit,
338—284=51 30 (74 2)=24	24	79 2	for
338—285=53 30 (74 2)=23 598—23=575+1=	576	79 2	by

	Word	Page and Column	
338— ⁹⁸⁴ 54—30 (74 2)=24	⁹⁸ 24=574+1=575		
+2 <i>h</i> (⁹⁸⁴)=577	577	79 2	this
338—285— ³ 3—30 (74 2)=23	⁵⁹⁸ 23=57 ³ +1=576		
+2 <i>h</i> (285)=578	578	79 2	heavenly
338—285—53—30 (74 2)= ⁹³	⁵⁹⁸ 23=575+1=76		
+3 <i>b</i> (285)=79	579	79 2	ground
338—284—54—30 (74 2)=24	⁵⁹⁸ 24=574+1=575		
+5 <i>b</i> & <i>h</i> (84)=580	580	79 2	I
3 8—285—53—30 (74 2)= ⁹³	⁵⁹⁸ 23=575+1=576		
+5 <i>b</i> & <i>h</i> (285)=581	581	79 2	tread

Here it will be perceived that 3 and 4 down the column (79 2) modified by the brackets and hyphens in 284 and 85 produce the upper part of the sentence and 3 and 24 carried up the same column modified in the same way produce the latter part of the sentence and the words flow in regular sequence from 18 to 4 and again from 576 to 581. And it will be observed that the oath taken by Ann Whatley by this heavenly ground I tread is much more appropriate to her than to Dame Quickley for Ann was at the Bishop's house while Dame Quickley had Falstaff arrested in the open street which certainly was not heavenly ground.

But the sentence flows right on. What does Ann call the heavenly ground to witness?

338—284—54—50 (76 1)—1	3 <i>b</i> (284)=1	1	79 2	Oh
338—285—53—49 (76 1)—1	2 <i>h</i> (284)=2	2	79 2	my
338— ⁹⁸⁴ 54—49 (76 1)=5—2	<i>h</i> (284)=3	3	79 2	most
338—285—53—49 (76 1)=4		4	79 2	worshipful
338— ⁹⁸⁴ 54—49 (76 1)=5		5	79 2	Lord

Here we have perfect regularity and the words produced are the 1st 2d 3d 4th and 5th of the text. And when we increase the root number by 50 (4+50=54) we have another similar series showing the accurate adjustment of the text to the Cipher. And observe what good service 338 minus 84=54 and 338 minus 85=53 perform in this story. We have just seen that 53 and 54 minus the common modifier 30 produced *He is arrested at my suit for by this heavenly ground I tread* and minus the other common modifier 50 we have just got the words *Oh my most worshipful Lord* and now we turn to 53 and 54 themselves unmodified and we have the following sentence:

338—84 (79 1)=54— ³ 3 & <i>h</i> (⁹⁸⁴)=49	49	79 ~	he
338— ⁹⁸⁵ (79 1)=53—3 <i>b</i> (⁹⁸⁵)=50	50	79 2	hath
338— ⁹⁸⁴ (79 1)=54—3 <i>b</i> (85)=51	51	79 ~	put
338—84=54—2 <i>h</i> col (⁹⁸⁵)=52	52	79 2	all
338—85=53	53	79 2	my
338—284=54	54	74 2	substance

Here again the words follow in the regular order of the text 49 50 51 52 53 and 54. And when we have exhausted the root number 338 carried through the second subdivision of 79 1 (84 and 85) we fall back on the first subdivision of the same column containing 31 and 3 words (as we count from the end of one scene or the beginning of another) with the following results which hitch onto the sentence worked out by the second subdivision:

338—3—307— ³ 0=256—199 (79 1)=57—2 <i>b</i> col= ³ 0	30	79 1	into
338—31=307— ³ 0=257—199 (79 1)=58—2 <i>b</i> col	30	79 1	that

	Word	Page and Column	
338—32=306—50=256—199 (79 1)=57	57	79 1	fat
338—31 (79 1)=307—50=257—199 (79 1)=58	58	79 1	belly.

Here again the words follow in their regular order, the last sentence ended with 54, this begins at 55 and runs regularly to 58

And the widow further complains that the "divine William" hath—

338—32=306—162=144 50 (74 2)=94 50 (76 1)=44			
—2 b col =42	42	79 2	caten
338—31=307—162=145—50=95—50=45—			
2 b col =43	43	79 2	me
338—32=306—162=144—50=94 50=44	44	79 2	out
338—31=307—162=145—50=95—50=45	45	79 2	of
338—285=53—5 b & 1/2 (284)=48—2 b col =46	46	79 2	house
338—284=54 5 b & 1/2 (284)=49—2 b col =47	47	79 2	and
338—285=53—5 b & 1/2 (284)=48	48	79 2	home.

Here again the words follow the regular sequence of the text, 42, 43, 44, 45, 46, 47 and 48

Surely if all this is accident it is the most miraculous series of accidents ever seen in the world

And the widow also says that the young spendthrift has borrowed and spent all her money, and has come back from Wales in the ragged and woe begone condition which the Bishop described to Cecil without shirts, stockings, cloak, etc And she grieves over the loss of her money, it is a case of "Oh my ducats! Oh my daughter!"

338—65=273 518—273=245+1=246	246	79 1	For
338—64=274 518—274=244+1=245+6 1/2 col =	251	79 1	a
338—65=273 518—273=245+1=246+6 1/2 col =	252	79 1	100
338—64=274 50=224+32=256—3 b col =253	253	79 1	mark
338—64=274 2 b (64)=272—50=222+32=254	254	79 1	is
338—65=273—50=223+32=255	255	79 1	a
338—64—274 50=224+32=256	256	79 1	long
338—65=274 49 (70 1)=225+32=257	257	79 1	one.

The young scamp had wasted the widow's dower in riotous living, while she was enamored of his youth and good looks And she continues the plaintive story of her wrongs

338—57=281—50=231 598—231=367+1=368	368	79 2	I
338—64—274	274	79 1	have
338—65=273—3 b col =270	270	79 1	borne
338—64=274 1 1/2 col =273	273	79 1	and
338—65=273—2 b (65)=271—3 b col =268	268	79 1	borne
338—64=274 3 b col =271	271	79 1	and
338—65=273—1 1/2 col =272	272	79 1	borne,
338—50=288 (79 2)—64—224 518—224—294+1=	295	79 1	there
338—50=288—65 (79 2)=223 518—223=295+1=	296	79 1	is
338—50=288—64 (79 1)=224 518—224—294+1=			
295+2 b (64)=297	297	79 1	no
338—50=288—65 (79 1)=223 518—223=295+1=			
296+2 b (64)=298	298	79 1	honesty

	Word	Page and Column.	
338-64-274-49-20 518-20-93+1-91+			
5 1/2 col -99	299	79 1	in
338-64-274-0-24 518-224-94+1-90+			
5 1/2 col -300	300	79 1	such
338-65-273-50-93 518-223-90+1-96+			
5 1/2 col -301	301	79 1	dealing
338-64-274-8 1/2 col -966	266	79 1	I
338-6-2 3-2 6 (65)-271-4 6 & 1/2 col -267	267	79 1	have
338-64-24-30-244 518-244-274+1-20	20	79 1	bin
338-6-273-30-243 518-243-275+1-276	2 6	79 1	fubbed
338-64-274-30-944-2 6 (64)-942 518-94-			
276+1-277	277	79 1	off
338-65-273-30-243-2 6-241 518-241-27+1-278		79 1	and
338-64-274-30-244 518-244-4+1-20+			
5 1/2 col -980	290	79 1	from
338-65-273-30-243 518-243-20+1-96+			
5 1/2 col -281	281	79 1	this
338-64-274-30-244-2 6 (64)-242 518-24-			
2 6+1-277+5 / col -282	282	79 1	day
3 3-6-2,3-30-243-2 6 (65)-241 518-241-277			
+1-2,8+5 / col -983	283	79 1	to
338-30-308-0-208+31-989-5 6 & 1/2 col -984	984	79 1	that
308-30-308-50-908+32-90-0 6 & / col -980	980	79 1	day

Observe the exquisite adjustment of the foregoing the alternations are regular 74 273 74 73 74 73 74 73 and every word is 338 minus 64 or 65 minus 30 If there had not been those two bracketed words in 64 or 65 the words would not have matched as they do If there had not been the five hyphenated words in the lower part of the column the sentence would have been imperfect If the second fubbed off had not been united into one word by a hyphen the Cipher would have failed And why are those words fubbed off printed once with a hyphen and two words above printed again without a hyphen? And here we have the very Warwickshire dialect the critics have been talking so much about — the cultured English spoken by sweet Ann Hathaway And observe another detail Some of the Cipher words given in previous sentences depended upon a sixth hyphen in that second fubbed-off But if that hyphen instead of being there had been say on the next line between *thought on* our sentence would have been ruined It is these delicate adjustments of means to ends that must carry conviction to even the most skeptical

And the fair Ann demands satisfaction since —

338-6-13-30-243-8 1/2 col -935	230	79 1	My
338-64-274-30-244-8 1/2 col -236	236	79 1	case
338-6-73-30-243-2 6 (60)-241-0 6 & 1/2 col -	232	79 1	is
338-65-273-30-243-2 6 (64)-241-3 1/2 col -	238	79 1	openly
338-64-74-30-244-2 6 (64)-242-3 1/2 col -	239	79 1	known
338-6-273-30-243-3 1/2 col -240	240	79 1	to
338-65-273-30-43-2 6 (64)-241	241	79 1	the
338-64-274-30-244-2 6 (64)-242	242	79 1	world

And she wants to have him indicted

338-64 (79 2)-274-2 6 (64)-272-50-220	220	79 1	To
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	Word	Page and Column	
338—64 (79 2)=274	274	79 1	have
338—64 (79 2)=274 30=244	244	79 1	him
338—64—274 50=224 2 b (64)=222—9 b & h col =	213	79 1	indicted.

The word *indicted* does not appear anywhere in its proper form in the Plays In this instance it is given as *indited* (probably in obedience to the requirements of the Cipher, as it may be used in the sense of "written," in some other part of the story), and it is also found in *Othello*, III, 4, spelled again *indited* But only twice, in any form of spelling, meaning *indicted*, is it found in all the Plays Yet here it is with *arrested*, *suit*, *warrant*, etc., just where the Cipher narrative needs it

The "poet" "deniges" the soft impeachment and tries to brave it out, somewhat as Falstaff does in the play Whereupon Ann replies, in the words of Mistress Quickley Didst thou not—

338—31=307 598—307=291+1=292	292	79 2	kiss
338—32=306 598—306=292+1=293	293	79 2	me
338—31=307 598—307=291+1=292+2 h col =	294	79 2	and
338—32=306—50=256—58 (80 1)=198—2 h col =	196	79 2	swear
338—65=273—2 b (65)=271—57 (80 1)=214			
14 b & h col =200	200	79 2	to
338—64—274 2 b (64)=272—57 (80 1)=215—			
14 b & h col =201	201	79 2	marry
338—65=273—2 b (65)=271—57 (80 1)=214			
12 b col =202	202	79 2	me?
338—32=306—5 b (32)=301	301	79 2	I
338—31=307—5 b (31)=302	302	79 2	put
338—31=307 598—307=291+1=292+11 b & h=	303	79 2	thee
338—32=306—2 h col =304	304	79 2	now
338—31=307—2 h col =305	305	79 2	to
338—32=306	306	79 2	thy
338—31=307	307	79 2	Book-oath,
338—31=307—30=277—50=227 534 227=307+1=308	79 2		deny
338—32=306—30=276—50=226 534 226=308+1=309	79 2		it
338 19=289 598—289=309+1=310	310	79 2	if
338—50=288 598—288=310+1=311	311	79 2	thou
338—50=288 598—288=310+1=311+1 h col =	312	79 2	canst.
338—64—274 2 b (64)=272—57 (80 1)=215—			
12 b col =203	203	79 2	And
338—65=273—2 b (65)=271—57 (80 1)=214	214	79 2	did
338—64—274 2 b (64)=272—57 (80 1)=215	215	79 2	not
338—65=273—57 (80 1)=216	216	79 2	goodwife
338—64—274 57 (80 1)=217	217	79 2	Keech,
338 19=289—57=232—14 b=218	218	79 2	the
338—65=273—2 b (65)=271—50=221—2 h col =219	219	79 2	butcher's
338—64—274 2 b (64)=272—50=222—2 h col =220	220	79 2	wife,
338—65=273—2 b (65)=271	271	79 2	come
338—64—274 2 b (64)=272—50=222	222	79 2	in
338—65 (79 2)=273—50=223	223	79 2	then
338—64—274 50=244	244	79 2	and
338—22 b & h=316—32=284 50=234 2 h col =	232	79 2	borrow
338—22 b & h=316—31=285—50=235—2 h col =	233	79 2	a

	Word	Page and Column	
338-22 b & h=316-30=284-0=234	234	79 2	mess
338-2 b & l=316-31=285-50=03	235	79 2	of
338-30=306-0 b (30)=301-57=244-2 h col =	242	79 2	a
338-31=307-0 b (32)=302-57=245-2 h col =	243	79 2	dish
338-30=306-0 b (30)=301-57=244	244	79 2	of
338-30=307-0 b (31)=302-57=245	245	79 2	prawns
3 8-30=306-58 (80 1)=248-2 h col =246	246	79 2	whereby
338-32=306-57 (80 1)=249-2 h col =247	247	79 2	thou
338-30=306-08=248	248	79 2	didst
338-02 b & h=316-31=285 533-08=248+1=	249	79 2	desire
338-2 b & l=316-30=284 533-084=249+1=	250	79 2	to
338-2 b & h=316-31=285 533-285=248+1=			
249+2 h col =01	251	79 2	eat
338-02 b & h=316-32=084 533-284=249+1=			
250+2 h col =252	252	79 2	some
338-22 b & h=316-31=285 534-285=249+1=			
050+1=251+2 l col =053	253	79 2	I
338-65=2,3-14 b col =259-2 b (65)=257-2 h col =255	255	79 2	told
338-64=274-14 b col =060-2 b (64)=058-2 h col =056	256	79 2	thee
338-60=273-14 b col =259-2 b (65)=057	257	79 2	they
338-64=274-14 b col =260-2 b (64)=258	258	79 2	were
338-60=273-14 b col =259	259	79 2	ill
338-64=2,4-14 b col =060	260	79 2	for
338-31=307-30=277-14 b col =263-2 h col =	261	79 2	a
338-32=060-30=2,6-14 b col =262	262	79 2	green
338-31=307-30=277-14 b col =063	263	79 2	wound

And then Ann tells how Will desired her to—

338-65=2,3-2 b (65)=271	271	79 2	Be
338-64=274-2 b (64)=272	272	79 2	no
338-65=273	273	79 2	more
338-64=274	274	79 2	familiar
338-31=307-30=277-2 h col =275	275	79 2	with
3 8-32=060-30=276	276	79 2	such
338-31=307-30=2,7	277	79 2	poor
338-32=306-50=056 333-256=277+1=	278	79 2	people
338-07 (79 1)=081-2 h col =2,8	279	79 2	saying
338-56 (9 1)=082-2 h col =280	280	79 2	that
338-57=281	281	79 2	ere
338-56=082	282	79 2	long
338-60=273-2 b (65)=071-14 b=257	257	79 2	they
3 8-30=306-2 b & h col =284	284	79 2	should
338-31=07-22 b & l=085	285	79 2	call
338-32=306-0 b col =086	286	79 2	me
338-31=307-0 b col = 87	287	79 2	madam

And observe another evidence of the adjustment of the number of the bracketed and hyphenated words to the necessities of the Cipher A little while ago we found the word *call* with the root number 316 [338-2 b & h (167)=316] thus

316-31=085	285	79 2	call
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And now we have the same word *call* coming out again at the touch of 338 Why? Because there are precisely 22 bracketed and hyphenated words in the column (79 2) above the word *call*, and the 22 *b & h* in the column exactly equalize the 22 *b & h* in the 167 in 74 2! Hence we have this result

	Word	Page and Column	
505—167=338—22 <i>b & h</i> (167)=316—31=285	285	79 2	call
505—167=338—31=307—22 <i>b & h</i> in col =285	285	79 2	call

Another conundrum for the men who believe the sun is an accidental bonfire, and man a fortuitous congregation of atoms!

There are a few points I will ask the reader to note First, the many *s/es* and *hers* in this story We could not have found these in the Cipher story in act 1, for that entire act of four scenes does not contain a single *she* and but one *her* And this illustrates that we cannot make everything out of anything Again, I would note the great many *a's* "*a* 100," "*a* dish," "*a* green wound," "*a* widow," "*a* pretty face," "*a* fair complexion," "*a* high color," "*a* gross and vulgar woman," "*a* loud tongue," etc We find nothing like this in the preceding chapters, but where it was needed we have it

Some of the words used in the foregoing sentences are quite rare *Therog* is found but twice in this play, and but seven times besides in all the Historical Plays *People* occurs but three times in this play *Arrested* appears but this time in this play, and but ten times in all the Plays *Suit* is found but four times in this play *Heavenly* occurs but twice in this play, and this is the only time *thead* is found in this play And thus we see that even so little a matter as Ann Hathaway's orth could not be constructed without bringing together this array of unusual words

It may be objected that the wife of Shakspeare would not be called *madam* under any circumstances, but it must be remembered that Shakspeare's father had been the chief officer of the town, and Shakspeare's effort to obtain a coat-of-arms shows that he had a lively sense of all the dignities belonging to his family,—and even of some that did not belong to it In 1571, Shakspeare's father was made chief alderman, and therefore he is entered on the parish records as "magistri Shakspeare," and thereafter he is no longer "Johannis Shakspeare," but "Mr John Shakspeare" Indeed, a writer on Shakspeare's life has remarked that it must have been quite an elevation for Ann Hathaway to have married "the high-bailiff's son"

And Will's father, John Shakspeare, is indignant at the whole business He thinks his son has been entrapped by the widow, and that she "is no better than she should be" And he calls his son sundry pet names

338—31=307—30=277+32=309	309	79 1	ass
338	338	80 1	fool

He says

338—30=308—31 (79 1)=277	598—277=321+1		
=322		322	79 2
338—162=176—1 <i>b</i> =175		175	77 1
338—30=308—31=277		277	78 1
338—161=177 1 <i>h</i> col =173		173	78 2
			twenty five,

And that she was the —

338—30=308—31 (79 1)=277	598—277=321+1=		
322+9 <i>b</i> col =331		331	79 2
			eldest

	Word	Page and Column	
338—30=308—28, (79 1)=23	598—23=75+1=	576	79 2 by
338—30=308—284 (79 1)=24		24	78 1 seven
338—50=388—162=196	523—196=397+1=398	398	80 1 years

Is it not remarkable — if this is all accident — that we have here the very words to tell the real age of Shakspeare's wife at the time of her marriage and the precise number of years difference between her age and that of her husband? *And this is the only time eldest occurs in this play?* And it occurs just where it is needed. And *se en* is found but twice in this play. *Years* is disguised in the word *ears* the pronunciation of the period slurring the *y* where it began a word.

And the matter was much laughed over among the neighbors. It was —

338—49=289—161=188	462—198=334+1=	331	78 2 the
338—50=288—162=126		126	78 2 subject
338—90=138	468—188=330+1=331	331	78 1 of
338—50= 88—161=127	462—187=331+1=336+		
5 b col =341		341	78 2 many
			a
338—49=289—161=188		198	79 2 rough
338—199 (79 1)=139	468—189=329+1=30	330	78 1 surmise

For he was but a boy

338—92=306—28, (79 1)=21—5 b & h (92)=16	16	78 1	boy
--	----	------	-----

And in the opinions of the neighbors it did —

338—199=139	610—139=471+1=472	472	77 2 not
338—31=307—285 (79 1)=22—3 b (285)=19	162—19		
—143+1=144		144	78 1 seem
338—32=306—28, (79 1)=21—5 b (98)=16	162—16=146	78 1	reasonable
338—98 (80 1)=280		280	79 2 that

he

338—30=308—31=277—5 b (31)=272	272	78 1	should
338—30=308—31=277—4 b col =273	273	78 2	lead

her from the

338—161=177	523—177=346+1=347	347	80 2 road way
of			
338—199=139—5 b (199)=134—2 b col =133	133	77 2	virtue

This is the only time *reasonable* is found in this play and this is the only time *virtue* occurs in this act and the same is true of *seen* this is the only time *surmise* is found in this play and this is the only time *road way* appears in *all the Plays!*

But debt was a serious business in that day for it meant imprisonment for years with oftentimes no food provided for the unhappy wretches who had to depend for life upon the charity of such passers by as might be good enough to fill the basket lowered to them from the prison window. And so with that threat hanging over him the bard of Avon accepted the sweet bonds of matrimony. The Bishop—

338—22 b & h=316—32=94—5 b (31)=29—4 b col =275	275	78 2	forces
338—22 b & h=316—32=94—50=94—32 b & h col =			
202	461—202=259+1=260	260	78 2 him
338—22 b & h=316—32=284—50=234—31 b & l col =903		78 2	perforce

to marry, no great hardship, perhaps, for he had, we are told,—

	Word	Page and Column	
338—22 <i>h</i> & <i>h</i> =316—31=285—5=280—199 (79 1)=	81	78 1	sworn
338—22 <i>b</i> & <i>h</i> =316—32=284—5 <i>b</i> =279—199 (79 1)=	80	78 1	weekly
338—22 <i>b</i> & <i>h</i> =316—31=285—5 <i>b</i> =280—199=81			
162—81=81+1=82	82	78 1	to
338—22 <i>b</i> & <i>h</i> =316—32=284 5 <i>b</i> =279—199 (79 1)=			
80 162—80=82+1=83	83	78 1	marry
338—22 <i>b</i> & <i>h</i> =316—31=285—5 <i>b</i> =280—50=230—58			
(80 1)=172 598—172—126+1—127+6 <i>b</i> col =	433	79 2	her

And observe here an astonishing fact *this is the only time the word "weekly" appears in all the nine hundred thousand words of the Plays*! And *sworn* appears but this once in twenty-nine columns of this play, and but two other times in all the play And see how precisely they move together To even construct so simple a phrase of five words as the foregoing, the cryptologist had to import one word never used before or afterward in the Plays, and another word used but three times in this play And then observe that sentence, "sworn weekly to marry her" Every word is 505—167=338—22 *b* & *h*=316—31 or 32 (regularly alternated) *minus* the 5 *b* in 31 or 32 And four of the words are found in that same fragment of a scene at the top of 78 1, and two of them are 80 and 81 *down* from the top of the fragment, and two of them are 80 and 81 *up* from the end of the fragment!

And then we have the whole story of the precipitate marriage It must take place at once, or "the divine William" might fly again to Wales, but it was necessary to publish a notice of the bans three times in advance of the marriage

505—167=338—50 (74 2)=288—31 (79 1)=257			
462—257=205+1=206,	206	78 2	Must
505—167=338—32 (79 1)=306	306	78 2	publish
505—167=338—50=288—32 (79 1)=256	256	78 2	the
505—167=338—32 (79 1)=306—5 <i>b</i> (32)=301	301	78 2	notice
505—167=338—50=288—31 (79 1)=257—5 <i>b</i> (31)=			
252 462—252=210+1=211+5 <i>b</i> col =216	216	78 2	three
505—167=338—30=308—32 (79 1)=276 462—276			
=186+1=187+ <i>b</i> =	(187)	78 2	times
505—167=338—162=176	176	79 2	in
505—167=338—50=288—32 (79 1)=256 468—256			
=212+1=213	213	78 1	advance.

The word *publish* is quite rare it is found but eight times in all the Plays, and but once in this play, and *notice* is comparatively rare it occurs but ten times in all the *Histories*, and but once in this play, and *advance* is also a rare word it is found but twelve times in all the *Histories*, and but this time in this play! Here, then, are three words, *publish*—*notice*—*advance*—(together with the comparatively rare words *three*—*times*)—not found anywhere else among all the many thousand words of this play, and yet all brought together on the same page (page 78), and all tied together in a bunch by the same number

338—31=	78 2	Must
338—32=	78 2	publish
338—32=	78 2	the
338—31=	78 2	notice

	Page and Column.	
338—31—	78 2	three
338—32—	78 2	times
338—32—	78 2	advance

And more than all this these significant words are thus bunched together just where we have found all the other significant words that tell the story of Shakspeare's marriage! And historically we know that the marriage was peculiar to say the least and that a bond had to be given to avoid the necessity of calling the bans more than once

And we have here also the whole story of the bond Here is the bond

338—146—192—3 b (146)—189	457—189—268+		
1—269+6 A col —275	210	76 2	bond

John Shakspeare offered to go upon it but he was not considered sufficient and at last two friends of the family are found and sweet Ann Hathaway enters into history to be sung by poets and idealized by fools

CHAPTER XIX

BACON OVERWHELMED

News fitting to the night,
Black, fearful, comfortless and horrible
Ku r Jel r, -, b

MY publishers write me that the book now contains over 900 pages, and that the *édition de luxe* "looks like a Chicago Directory!" And, therefore, fascinating as the story is to me, I must condense the remainder of it into the smallest possible compass. I regret to leave the history of Shakspeare unfinished. I have worked out fragments of it all the way through to the end of *2d Henry IV.* It gives in detail his conversations with his father, his dread of being hanged, his flight to London, the poverty of his wife and children, his own wretchedness and distress in the metropolis, his begging on the streets in mid-winter with the tears frozen on his face, his being relieved by Henslow. I will try to give fragments from these narratives, if I have time and space after finishing the story announced in the prospectus of my publishers, if not, the particulars will have to go into some future work.

We turn back to the beginning of scene third (76·1), and we have to use now a Cipher-number different from that 505 167 338 which has given us so much of the foregoing narrative, but even with so different a number we shall find the text responding with sentences just as significant as those already given. And the reader will note that, although we go over the same ground which gave us the Shakspeare story, derived from 338, we flush always an entirely different covey of game, in the shape of Cipher words.

Bacon says

	Word	Page and Column	
505—29 (74 2)=476 157=19—9 b col =10	10	76 1	On
505 119=56—5 1/2 (449)=51 603—51=552+1=	553	76 2	hearing
505—146 (76 2)=359 498—359=139+1=140	140	76 1	this

	Word	Page and Column	
50j-161-344-30 (74 7)-314 508-314-101+1-10j+13 b-208	908	75 2	heavy
50j-161-344-284-60-10 b (284)-j0 248-50-198+1-199+2 b & h col -901	201	74 2	news
50j-449-j6-50-6 4j7-6-4j1+1-4j2	4j7	76 2	I
505-49-4j6-146-310 498-310-188+1-189	189	76 1	was
50j-449-j6-1 h col -j0j	5j	76 2	overwhelmed
50j-49 (76 1)-4j0-163 (78 1)-994	294	77 2	with
50j-449-j6-5 h (449)-j1	51	76 2	a
505-99 (74 2)-476-447-29 508-99-479+1-	480	75 2	flood
50j-99 (74 2)-4j0 498-4j6-99+1-23	23	76 1	of
505-449-j6-j0-6	6	75 2	fears
50j-49-4j6-146-310-j0 (76 1)-960	260	7j 2	and
j0j-49 (j6 1)-4j6-448 (76 1)-8-5 h (448)-3 603-3-600+1-601	601	76 2	shame
50j-146-3j9-30j (78 1)-j4	54	77 2	I
50j-49 (76 1)-4j6 4j6-284 (74 1)-172	172	74 2	saw
50j-50-45j-146-309-3 b (146)-306 468-306-162+1-16j+20 b & b col -183	183	78 1	plainly
50j-449-j6	56	76 2	all
506-449-j6 508-j6-4j2+1-4j3	4j3	7j 2	the
505-146-3j9 448-3j9-89+1-90+3 h col -93	93	76 1	perils
50j-146-3j9-49-310 448-310-138+1-139	139	76 1	of
50j-146-3j9-161-198 610-198-412+1-413 +11 b & h-4j4	474	77 2	my
50j-49-4j6-30-426 462-4j6-36+1-37+ 21 b col -j8	56	78 2	situation

This is the only time *overwhelmed* appears in this play it is found but four other times in all the Plays! *Flood* occurs but three times in this play *plainly* appears but twice in this play and but six times besides in all the Histories *Perils* is found but twice in this play and but once besides in all the Histories and but four times besides in all the Plays! *And this is the only time situation is found in all the Plays!*

50j-146-3j9 577-3j9-j18+1-219	219	77 1	I
50j-14j-360 448-360-88-1-89	89	77 1	knew
50j-14j-360-3 b (145)-3j7	3j7	77 1	very
505-146-3j9-3 b (145)-3j6	3j6	77 1	well
50j-49-4j6	456	7j 2	that
50j-145-360-30j 5-2 j col -j3	53	77 2	if
50j-30-47j-447 (75 1)-98	8	7j 2	Shak st }
50j-30-47j-161-314-247 (74 2)-67-7 b col -	60	7j 1	spur }
50j-14j-360-50-31) 498-310-188+1-189	189	76 1	was
j05-146-3j9 498-3j9-199+1-140	(140)	76 1	apprehended

Here we have another combination of *Shak st spur* besides the fourteen given elsewhere and here we have another mode of counting besides the ones already given whereby *apprehended* is reached And this is the only time *apprehended* appears in this play while *Shak st* is found but twice once here and once in *The Winter's Tale* iv 3 and while the Concordance gives the word very properly in both instances as *shakest* the Folio gives it in both instances as *shak st* because *shak st*

could be combined here with *spur*, and with the same word *spur* in *The Winter's Tale* (iv, 1) to give the sound of Shakespere's name, while *shakest* could not! Thus we find everywhere evidences of the Cipher

	Word.	Page and Column	
505—146=359 448—359=89+1=90	90	76 1	he
505—145=360—193=167	167	76 2	will
505—449=56—50 (74 2)=6—5 <i>h</i> (449)=1 603—1=			
602+1=603	603	76 2	be
505—146=359—50=309 1 <i>h</i> col =305	305	77 1	as
505 119=56—50=6	6	76 2	clay,
505 119=56 162—56=106+1=	107	78 1	or
505—146=359	359	77 1	rather
505—146=359—305=54 2 <i>h</i> col =52	52	77 2	tallow,
505—146=359—3 <i>b</i> (146)=356—30=326	326	76 1	in
505—146=359—161=198—10 <i>b</i> col =188	188	77 2	the
505—146=359—162=197 610—197=413+1=414			
+11 <i>b</i> & <i>h</i> col —425	425	77 2	hands
505—145=360 498—360=138+1=139	139	76 1	of
505—145=360—30=330 498—330=168+1=169	169	76 1	that
505—146=359—30=329—50=279—248=31 284—			
31=253+1=254	254	74 1	crafty
505—146=359—304 (78 1)=55—20 <i>b</i> & <i>h</i> (304)=35	35	77 2	fox,
505—146=359—304 (78 1)=55—20 <i>b</i> & <i>h</i> (304)=35			
610—35=575+1=576+2 <i>h</i> col =578	578	77 2	my
505—146=359—305 (78 1)=54 20 <i>b</i> & <i>h</i> (305)=34			
610—34—576+1=577+2 <i>h</i> col =579	579	77 2	cousin
505—146=359—29 (74 2)=330—3 <i>b</i> (146)=327			
498—327=171+1=172+10 <i>b</i> & <i>h</i> col =182	182	76 1	Seas }
505 49=456—50—406—304 (78 2)=102	102	77 2	ill }

What contempt for the corpulent "bard of Avon" is expressed in that phrase, "he would be as clay,—or rather tallow,—in the hands of," etc! This is the only time *fox* occurs in this play, and this is the only time *crafty* is found in this play, and this is the only time *tallow* is found in this play, and it occurs but five other times in all the Plays! And this is the only time *clay* appears in this play. And this is the only time *seas* is found in this play. So that in this short sentence there are five words found nowhere else in this play, in other words, this sentence could not be constructed anywhere else in this play, nor would all these words come out at the summons of any other number. And herein we have also still another combination forming the name of Cecil

The story proceeds

505—146=359—3 <i>b</i> (146)=356 50=306	306	77 1	It
505—145=360—50=310 498—310=188+1=189	189	76 1	was
505—146=359—50=309 498—309=189+1=190	190	76 1	ten
505—145=360—50=310 498—310=188+1=189+			
2 <i>h</i> col =191	191	76 1	to
505—146=359—50=309 498—309=189+1=190			
+2 <i>h</i> col =192	192	76 1	one
505—145=360—50=310—50 (76 1)=260 508—260			
=248+1=249	249	75 2	the

	Word	Page and Column	
505-146-309-50-309 577-309-268+1-960	269	77 1	whorson
505-146-309-0-309-10 b & h col -299	299	70 2	knave
505-146-309-3 b (146)-306-103 (79 1)-163-49 -114-1 h col =118	113	70 2	will
505-146-309-0-309-11 b col -908	298	77 1	tell
505-146-309-30-309-169-16, 603-167-436 +1-437+3 b col =440	440	76 2	in
505-30-170-193-282-49-233-2 b & h col -	211	70 2	self
505-146-360-248-112-23 b (948)-90-10 b col -	80	74 1	defence
505-146-360-0-310-4 b col -306	306	76 2	and
505-146-360-3 b (146)-357 603-307-246+1- 247+6 h col =93	93	76 2	for
505-146-360-248-112 284-112-172+1-173	173	74 1	his
505-146-309-3 b (146)-306-161-190 603-190 -408+1-409+3 b col =412	412	76 2	own
505-146-360-50-310	310	76 2	security
505-146-309-163-196-13 b & h col -183	183	77 2	that
503-146-309-161-198-10 b col -188	188	77 2	the
503-146-359-193-166-15 b & h-151 284-151 -133+1-184	184	74 1	play
505-146-309-163-196	196	77 2	of
505-146-359-160 (78 1)-197-10 b col -187	187	77 2	Measure
505-146-309-3 b (146)-306	306	77 2	for
505-146-359-193 (45 1)-166-15 b & h (193)-151 508-151-307+1-308+6 b col =364	364	75 2	Measure—

See how precisely these words come out by the same root number

This play of *Measure for Measure* and its irreligious tendencies are alluded to in another part of the Cipher narrative growing out of 505-167-338 I have stated on page 76 *ante* that Cecil gave this play and the play of *Richard II* to the Bishop of Worcester to anatomize And here we have the name of the play again by a different root number from the above

338-30-308-50-258-57 (79 1)-901-14 14 b & h col =187	187	77 2	Measure
338-30-308-0-258-163-90-58 (79 1)-37- 2 b col =35	35	79 2	for
338-30-308-163-14, 508-146-363+1-364	364	75 2	Measure

Consider the careful adjustment that was necessary to make these words come out by these two different kinds of counting from the same starting point! Notice that 197 down 77 produces *Measure* and or down the same column by the arrangement of brackets and hyphens produces the same word *Measure* and 151 up 75 produces *Measure* and 145 up the same column produces the same word *Measure* If there had been a single bracket or hyphen more or less in either one of these four countings the Cipher would have failed to produce two different times by two different numbers the name of the play *Measure for Measure*!

And the Bishop said—speaking of this last *Measure for Measure* and *Richard the Second*—that he believed there were utterances in both hostile to the Christian religion I have shown on pages 08 and 09 *ante* what those utterances were And here we have the name of *Richard the Second* growing like the last *Measure for Measure* out of 505-167-338 The Bishop speaks of—

	Word	Page and Column	
338—30=308 49=259—162=97—32=65—58 (80 1)=	7	77 2	that
338—30=308 49=259—162=97—32=65—58=7+			
461—468	468	80 2	noble
338—30=308 49=259—162=97—32=65—58=7	7	80 2	composition,
338—30=308 49=259—161=98—31=67—5 b (31)=			
62—2 h col =60	60	78 2	the
338—30=308—49=259—161=98—31=67—5 b=62			
489—62=427+1—428	428	81 1	play
338—30=308 49=259—162=97—31=66	66	79 2	of
338—30=308+162=470 468 (col. 78 1)=2 462—2			
—460+1—461	461	78 2	King
338—30=308—163=145—31=114 5 b (31)=109—			
65 (79 2)=44 462 44—418+1—419	419	78 2	Richard
338—30=308 49=259—162=97—2 h col =95	95	78 2	the
338—30=308—163=145—31=114 523—114—409+			
1=410+2 b=412	412	80 2	Second.

And the Bishop says, after reading these Plays, that he (I) —

338—50=288 49 (76 1)=239—162=77 162—77=			
85+1=86	86	78 1	perceived
338—50=288 49 (76 1)=239—162=77—32=45	45	78 2	much
338—50=288—50 (76 1)=238—162=76—62 (80 1)=14			
186—14=172+1=173	173	81 2	in
338—50=288 49 (76 1)=239—162=77—32=45			
339 45=294+1=295	295	80 1	these
338—50=288 49=239—162=77—32=45 162—45			
=117+1=118	118	78 1	plays
338—50=288 49=239—162=77 1 b & h col =73	73	81 1	that
338—50=288 49=239—162=77—31=46 163+46=209		78 1	satisfied
338—50=288—50=238—162=76—31=45—2 b col =	43	79 2	me
338—50=288 49=239—162=77 32+77=109	109	79 1	that
338—50=288 49=239—162=77	77	77 2	his
338—50=288—50=238—162=76—62 (80 2)=14 1			
b & h (62)=10 186—10=176+1=177	177	81 2	purpose
338 49=289—30=259—162=97 610—97=513+			
1=514+2 h=516	516	77 2	is
338—50=288 49=239—162=77—57 (80 1)=20+185=205		81 2	the
338—50=288—50=238—162=76 468—76=392+1			
=393+1 h=394	394	78 1	destruction
338—50=288 49=239 77—32=45	45	79 2	of
338—30=308 49=259—162=97—2 h col =95	95	78 2	the
338—50=288 49 (76 1)=239—163=76 523—76=			
447+1=448+2 b col =450	450	80 2	Christian
338—30=308—163=145—31=114 449—114=335			
+1=336	336	76 1	religion

And the Bishop came to the conclusion that these —

338—1 h (167)=337—30=307 49=258—31 (79 1)=			
227—5 b (31)=222+162=384	384	76 1	great
338—1=337—30=307 49=258—31=227	227	78 1	and

	Word	P g a d Col mn	
338—1=337—30=307—49=208—31 (40 1)=027— (31)=0 2 162+000—084—11 b & h col =373	373	78 1	much
338—1 (76 2)=3 7—304 (78 1)=33—00 b & h (304)= 13 462—13=449+1=400	400	78 2	admired
338—1 (76 2)=337—00=287—40=238—161= 7—40 = 8+408=486	486	82	Plays
are the work of a gentleman who is at heart a <i>pagan</i>			
338—00=288—40=039—160=77	77	78 2	work
338—30=308—50=008—162=06—06 (79 1)=40 098—40=508+1=509	509	79 0	gentleman
338—50=288—40=039—163=76—62 (80 2)=14 —1 h col =13	13	81 2	pagan

Observe how many significant words come out of the same numbers 7 or its alternate 76 produces *perceived*—*much*—*in*—*these*—*pl*ys—*that* *satisfied* me *that* *his* *purpose*—*destruction*—*of*—*Christian*—*work*—*pagan* while 96 and 97 which are just 0 more than 76 and 77 due to the fact that between the common modifiers 30 and 50 there is a difference of 0 produce *is*—*noble*—*composition*—*gentleman*

And observe the remarkable character of the words growing out of these roots *Composition* is a rare word it is found but once in this play and but fourteen times besides in all the Plays *Perceived* is found but once in this play and but twelve times besides in all the Plays And *satisfied* appears but once in this play and but thirteen times besides in all the Histories And *destruction* is found but once in this play and but thirteen times besides in all the Histories And this is the only time *pagan* is found in this play and it is found but eight times besides in all the Plays And *Christian* is found but twice in this play And this is the only time *religion* is found in this play Let the reader compare the number of times the word *second* appears in this play with the number of times it is found in *Much Ado* *Love's Labor Lost* *Twelfth Night* etc It is not found at all in several of the Plays And this is the only time *admired* occurs in this play and it is found but twice besides in all the Histories And *Measure* occurs but once in this play besides the two instances given above And not only do these remarkable words grow out of the same primary root number but out of the same modification of the primary root number and even out of the same terminal Cipher number! And almost every word is found nowhere else in this play and rarely anywhere else in all the Plays!

And the Bishop praises the literary merit of the Plays highly He says the language is most choice—

338—50=038—40=239 284—239=45+1=46	46	74 1	Language
338—30=308—163=14,—31=114—57 (80 1)=07 523—07=466+1=467	467	80 2	most
338—50=038—50=038 468—33=0 0+1=231+ 10 b & h col =246	246	78 1	choice

And that in this particular they have had—

338—31=307—143 (318 d 79 1)=164 462—164=098 +1=299	299	78 2	No
338—31=307—143=164	164	78 2	equal

	Word	Page and Column	
338 49=289-30=259-162=97 462-97=365-1=366		75 2	in
338-50=288 49=239-162=77 420-77=343+1 =344+6 <i>b</i> col =350	350	81 2	England
338-50=288 49=239-162=77-61 (79 2)=13- 1 <i>h</i> col =12	12	77 1	since
338-50=288-49=239-162=77	77	79 2	the
338 50=288 49=239-162=77+185=262- 2 <i>b</i> col =260	260	81 2	time
338 50=288 49=239-162=77-32=45	45	79 2	of
338-50=288 49=239-162=77-32=45-5 <i>b</i> (32)- 40 339-40=299+1=300-2=302	302	80 1	Gower

Observe again how many significant words here grow out of 77, beside the long catalogue already produced by it

It must be remembered that in 1597 the literature of England, in its own tongue, was very limited. The poet alluded to, John Gower, was born in Yorkshire about 1325, and died in 1405. His *Confessio Amantis* was written in English in eight books, it is said, at the request of Richard II. Halliwell says of him "He is always sensible, polished, perspicuous, and not prolix, in the use of the word." He seems to have been a favorite of the Bishop. And the Bishop reiterates his conviction, after reading these Plays, that Shakspeare has not the power of brain to have produced them.

505-167=338 49=289-32=257 468-257=210 +1=211+12 <i>b</i> col =223	223	78 1	enough
505-167=338 49=289-32=257 577-257=320 +1=321	321	77 1	brain
505-167=338 49=289-32=258 468-258=210 +1=211+15 <i>b</i> & <i>h</i> col =226	226	78 1	power.

Observe how precisely these significant words match, they come out of the same number, except that 31 and 32 alternate, as in other examples given heretofore.

And the Bishop also reads the play of *Richard the Third*. Here we have it

338 50=288-50=238 468-238=230+1=	231	78 1	King
338-50=288-50=238-31 (79 1)=207-103=11 462 14-118+1=419	419	78 2	Richard
338-50=288-50=238	238	76 1	the
338-50=288-30=258 462-258=204+1=205	205	78 2	Third

But let us recur to the story of Bacon's feelings when he heard the bad news.

He says he knew that if Shakspeare was taken and he confessed the truth (as he believed he would), he was a ruined man. In that event —

505-50=455-31=424 462 424-38+1=39+ 5 <i>h</i> col =44	44	78 2	All
505-30=475-146=329 447-329=118+1=119+ 11 <i>b</i> col =130	130	75 1	my
505-30=475-146=329-3 <i>b</i> (146)=326 462-326 =136+1=137+4 <i>h</i> col =141	141	78 2	hopes

	Word	P C	g l	e m	d	
505-14-360 498-360-138+1-139	139	76	1			of
505-146-309-3 b (146)-356	306	76	1			rising
505-81-474 603-474-190+1-130	130	76	2			to
505-49-456-161-295 603-290-308+1-309+ 10 b & h col =319	319	76	2			high
505-30-475-50 (161)-495 508-490-83+1-84	84	75	2			office
505-449-56-14 b (449)-49-1 h=41	41	76	~			in
505-146-359-3 b (146)-306 498-306-142+1-	143	76	1			the
505-161-344-31 b & h col =313	313	78	~			Common wealth
505-146-359-3 b (146)-306 448-356-9 +1- 93+14 b & l col =107	107	76	1			were
505-146-359-32 (79 1)-394-3 b (146)-394-50-	274	71	2			blasted

And again observe how rare some of these words are. This is the only time *rising* is found in this play and it occurs but thirteen times besides in all the Plays. *Commonwealth* is found three times in this play and but nine times in all the Comedies and but four times in all the Tragedies. *Blasted* appears but once in this play and but nine times besides in all the Plays. *Hopes* is found but three other times in this play.

And Bacon says

505-81-474	474	76	2			I
505-30-475-58 (80 1)-417	417	80	~			am
505-30-475-58-417 593-417-106+1-107	107	80	2			not
505-39-473-58-415 498-415-83+1-84+ 11 b col =95	95	76	1			an
505-31-474-4 h col =470	470	79	2			impudent
505-31-474	474	79	2			man
505-32-475-58-415	415	80	2			that
505-30-475	475	79	2			will
505-49-456-50-406 603-406-197+1-198	198	76	2			face
505-39-473-50-413-58 (80 1)-365 603-365 =238+1-239	239	76	2			out
505-49-406 603-406-147+1-148	148	76	2			a
505-58 (80 1)-447 462-447-15+1-16+1-40	40	80	~			disgrace
505-31-413-27 b & h col =447	447	79	2			with
505-39-473-30-443-57-386-50 b & l col =306	356	80	2			an
505-3 =413-50-413-93 b col =400	(400)	79	~			impudent
505-49-406 603-406-147+1-148+16 b & l col =164	164	76	2			check
505-31-474-50-494 6 b & h col =398	398	79	~			sauciness
505-39-413-162-311	311	77	2			and
505-3 =473-4 h col =469	469	79	2			boldness

And here Bacon repeats the very language he used in 1594 in a letter to Essex (see page 273 *ante*) I am not an impudent man that would face out a disgrace.

And these are the only times *impudent* occurs in *2d Henry IV* and it is found out seven times besides in all the Plays. And these are the only occasions when *sauciness* is found in this play and it occurs but four times besides in all the Plays. Yet here both are found repeated twice in the compass of a few lines. And the word *disgrace* is found but twice in this play.

And Bacon grieves at the disgrace his exposure will bring upon the memory of his father He says it—

	Word	Page and Column	
505—50=455—32—123 533 423=110+1=111	111	79 2	would
505—30=475—50—125—396 (80 1)=29.	29	80 2	humble
505—50=455—32—123.	423	79 2	my
505—30—175—50=425—58 (80 1)=367 523—367=			
156+1=157+3 $\frac{1}{2}$ col =160.	160	80 2	father's
505—31—474 32 $\frac{1}{2}$ col =442	442	78 2	proud
505—31=474 50—424 162=262 4 $\frac{1}{2}$ col =258	258	78 2	and
505—31=474 50=424 57=367 4 $\frac{1}{2}$ col =363	363	80 2	most
505—32=473—5 $\frac{1}{2}$ (32)=468	468	79 2	honorable
505—30=475 523 175=48+1=49	49	80 2	name
505—30—175—50=425 4 $\frac{1}{2}$ col =421.	421	79 2	in
505—31=474 50=424 534 124=110+1=111+			
27 $\frac{1}{2}$ col =138	138	79 2	the
505—31—474 39 $\frac{1}{2}$ & $\frac{1}{2}$ col =435	435	78 2	dust
505—32—173—30—413—57 (80 1)=386 4 $\frac{1}{2}$ col =	382	80 2	and
505—30=475—50—125—10 $\frac{1}{2}$ col =415	415	77 2	send
505—31—474 533 174—59+1=60	60	79 2	his
505—31=474 598 174—124+1=125	125	79 2	widow
505—31—474 27 $\frac{1}{2}$ & $\frac{1}{2}$ col =447	447	79 2	with
505—31=474 598 174—124+1=125+4 $\frac{1}{2}$ col =	129	79 2;	a
505—31=474 50=424 162=262	262	77 2	broken
505—162=344 7 $\frac{1}{2}$ col =337	337	78 2	heart
505—30=475—396 (80 1)=79 461—79=382+1=	383	80 2	to
505—31—474 9 $\frac{1}{2}$ col =465	465	76 2	the
505—32—173—30=443—5 $\frac{1}{2}$ (31)=438—7 $\frac{1}{2}$ col =431	431	78 2	grave.

And what is it that would so distress the widow of Sir Nicholas Bacon, who, as we have seen, was preeminently a religious lady? Here is the statement

505—30=475—50=425—396 (80 1)=29 523—29=			
494+1=495+4 $\frac{1}{2}$ & $\frac{1}{2}$ col =499	499	80 2	to
505—31=474 50=424 57=367	367	80 2	think
505—30—175—58 (80 1)=417	417	78 2	that
505—31—474 58=416	416	80 2	I
505—31—474 50=424 30=394 58=336—			
26 $\frac{1}{2}$ col =310	310	80 2	should
505—31=474 62 (80 2)—112—18 $\frac{1}{2}$ col =394	394	81 1	make
505—32—173—50—123—58 (80 1)=365—26 $\frac{1}{2}$ col =	339	80 2	a
505—57 (80 1)—418—3 $\frac{1}{2}$ col =445	445	81 1	mock
505—30—175—58 (80 1)=417	417	79 2	of
505—32=473—50=423 533—423=110+1=111+			
27 $\frac{1}{2}$ col =138	138	79 2	the
505—31—474 396 (80 1)=78 523—78=445+1=			
446+4 $\frac{1}{2}$ & $\frac{1}{2}$ col =450	450	80 2	Christian
505—146=359—3 $\frac{1}{2}$ (146)=356—193=163 498—163			
=335+1=336	336	76 1	religion.

It was certainly enough to shock the pious Lady Ann to know that her son had written, in *Measure for Measure*, of the conception of the Christian religion as to the eternal condition of the wicked, in these startling words:

Or to be worse than worst
Of those that *la cless* and *uncertain thoughts*
Imagine howling

And Bacon tells what he feared — that he would be —

	Word	Page and Column	
505—31=474—5 <i>b</i> (31)=469 577—469=108+1=			
109+23 <i>b</i> col =132	132	77 1	hanged
505—146=359—162=197 462—197=260+1=266			
+5 <i>b</i> col =211	271	78 2	like
505—31=474—50=424 407—424=33+1=34+17			
<i>b</i> & <i>h</i> col =51	51	76 2	a
505—30=415—49 (76 1)=496—31=390—6 <i>h</i> col =	(399)	78 2	dog
505—30=475—396 (80 1)=19	79	80 2	for
505—31=474—50=424 462—424=38+1=39+			
21 <i>b</i> col =60	60	78 2	the
505—30=475—396 (80 1)=79—17 <i>b</i> & <i>h</i> (396)=69			
489—60=427+1=428	498	81 1	play
505—31=474—49=420—4 <i>l</i> col =421	421	80 2	of
505—146=359—162=197—96 <i>b</i> & <i>l</i> col =171	171	78 2	King
505—31=474—49 (76 1)=425—30=390	390	78 2	Richard
505—146=359—162=197	191	78 2	the
505—31=474—08 (80 1)=416—4 <i>h</i> col =412	412	80 2	Second

Observe the symmetry of these words of *King Richard the Second* see how 505—31=474—49 alternates with 505—146=359—16

And here we have *Richard the Second* by another and a different root number

CHAPTER XX.

THE QUEEN'S ORDERS TO FIND SHAKSPERE

Wheresoe'er he is,
Seek him with candle, bring him dead or living
As You Like It, iii, 1

I TURN to another part of the Cipher story, or rather I recur to it, because I have already referred to it in a previous chapter

I can do no more now than give a few words, here and there, to show that the Cipher story runs through all these pages, and is called forth by the same root-numbers.

	Word	Page and Column	
505 118=57	57	76 2	Her
505-193=312-30=282	282	75 2	Grace
505 118=57-50=7	7	76 2	is
505-193=312-50=262	262	75 2	furious
505-193=312 448-312=136+1=137	137	76 1	and
505-254-251-50=201 508-201=307+1=	308	75 2	hath
505-193=312	312	75 2	sent
505-193=312-50=262 448 262=186+1=	187	76 1	out
505-193=312-31 (79 1)=281-50=231 462-231			
=231+1=232	232	78 2	several
505-254=251-5 <i>h</i> col =246	246	76 1	well
505-50=455	455	76 2	horsed,
505-193=312=30 (79 1)=282-27 <i>b</i> col =255	255	78 2	unarmed
505-248=257	257	74 1	posts
505-248=257-50=207 447-207=240+1=	241	75 1	to
505-193=312-237 (73 2)=75 169-75=94+1=	95	73 1	find
505-254-251-30=221-193=28	28	75 2	Shak'st
505-197 (74 2)=308-248=60	60	75 1	spur, }
505-254=251-15 <i>b</i> & <i>h</i> (254)=236 49 (76 2)=187			
508-187=321+1=322	322	75 2	under
505-248=257-50=207	207	74 1	the
505-254-251-30=221-31 (79 1)=190 462-190			
=272+1=273	273	78 2	lead
505-254=251-10 <i>b</i> col =241	241	76 1	of
505-193=312-237=75+90=165	165	73 1	my
505-193=312-50=262	262	76 1	Lord
505-193=312-50=262 498-262=236+1=237+			
4 <i>b</i> col =241	241	76 1	of
505-351-251-10 <i>b</i> col =241	241	76 1	Shrewsbury

This accords with the statement on page 686 *ante* that the forces sent out to find Shakspeare and the rest of the players were under the direction of the Earl of Shrewsbury. And there was no necessity of sending armed troops to arrest a party of poor actors. The object was secrecy hence no tradition has come down to us of the attempt to arrest Shakspeare. If armed soldiers had gone to Stratford looking for him it would have made such an impression on the minds of the villagers that in all probability it would have been remembered and we should have heard something of it. And yet the matter was important enough to require prompt action under a prominent reliable and discreet leader for it was not merely the offense of playing seditious plays that was in question but the fact that this had been done as an incentive to rebellion and no one could tell in that troubled age how far the attempt had succeeded or how soon civil war might break forth. The object was to quietly gain possession of the actors and probe the thing to the bottom.

And the reader will observe how the beginning of scene 1 act 1 interlocks with the end of the same act in the words *several—vell—horsed—unarmed—posts—under—lead* etc. With ampler leisure I could reduce this to a precise mathematical continuous system.

And Cecil proposed—

	Word	Page and Column
503—234—231 493—301—107+1—193+2 <i>h col</i> —	200	70 1 proposed —

that the Earl should divide his forces into three divisions and send them in different directions wherever the actors were likely to be

503—193—312—30—98 448—982—216+1—917	217	70 1	Will
503—193—312—30—982	282	70 1	divide
503—234—231—30—221—32—180 462—180—273			
+1—234	274	78 2	his
503—193—312—32 (10 1)—290—3 <i>h</i> (30)—23	273	78 2	forces
303—193—312—32—980—3 <i>h</i> (30)—273 462—230—			
187+1—188+3 <i>h col</i> —191	191	78 2	in
303—193—312—31—981—3 <i>h</i> (31)—276 462—276—			
186+1—187+5 <i>h col</i> —192	192	78 2	three
303—234—231—30—271—32 (70 1)—189	189	78 2	divisions

Here it will be observed that the same words *three—divisions* which came out at the summons of 53—18 (74)—305—31 (79 1)—74 (see page 77 *ante*) and which were then used to describe the allotment of the money made by the Plays between actors and author are again employed at the call of 505—193—31—31 and 505—54—3 that is to say 505 less the upper section of 75 1 produces carried to the end of act 1 *three* and 505 less the lower section of 75 1 carried to the beginning of act 11 gives us *divisions*. And 305 (53—18—305)—31—274 carried up 78 2 *plus* the hyphens produces the same word *three* and the same 305—31—274 carried up the same 78 not counting in the hyphens produces the same word *divisions*. Surely no one will believe that all this delicate adjustment of the text and its brackets and hyphens to two different numbers could come about by accident. If it stood alone it would be enough to stagger incredulity but as it is it is only one of thousands of other and similar instances.

But the Queen while taking these steps does not fully believe that Francis Bacon could have written the treasonable play of *Richard II*. And she rebukes Cecil for making such a charge against him. And the Queen says to Cecil

	Word	Page and Column	
505—193=312—30=282—29 (73 2)=253 284 253 =31+1=32	32	74 1	This
505—193=312—30=282—29 (73 2)=253+193=	446	75 1	thing
505—193=312—29 (73 2)=283—193=90 508—90 —418+1=419	419	75 2	must
505—193=312—29 (73 2)=283 284—283=1+1=2 +7 $\frac{1}{2}$ col =9	9	74 1	stop.
505—193=312—50=262—208 (73 2)=54 284 54— 230+1=231+5 $\frac{1}{2}$ col =236	236	74 1	Between
505—193=312—50=262—15 b & h =247—237=10— 3 b (237)=7	7	74 1	you
505—193=312—30=282—29 (73 2)=253	253	75 1	and
505—193=312—29 (73 2)=283 284 283=1+1=	2	74 1	your
505—193=312—30=282—28 (73 2)=254	254	74 1	crafty
505—193=312—30=282—248 (74 2)=34 284 34— =250+1=251	251	74 1	old
505—193=312—30=282—28 (73 1)=251 1 $\frac{1}{2}$ col =	250	74 1	father,
505—193=312—50=262—208 (73 1)=54	54	74 1	with
505—193=312—50=262—90 (73 1)=172	172	73 2	your
505—193=312—50=262—15 b & h =247—237=10— 3 b (237)=7 281 7=277+1=278+3 $\frac{1}{2}$ col =	281	74 1	smooth
505—193=312—50=262—15 b & h =247—237=10— 3 b =7 281 7=277+1=278	278	74 1	tongues,
505—193=312—50=262—50=212—78 (73 1)=134 237—134—103+1=104+3 b col =107	197	73 2	you
505—193=312—50=262—79 (73 1)=183	183	73 2	are

Here it will be observed that every word grows out of 505 *minus* 193, the upper section of 75 1, we will have directly a sentence that grows out of 505 *minus* 254, the lower section of the same column and page The above sentence is produced by counting from the beginnings and ends of the subdivisions of the preceding column, 73 2, the next sentence will be derived by counting from the beginnings and ends of 74 1 or 74 2 Thus the reader will perceive that there is not only regularity in the results, but a method and system in the work

But the sentence goes on

505—254—251—15 b & h (254)=236 284 236—48+1=49	74 1	stuffing
505—248=257—2 h (248)=255 284 255=29+1= 30+7 $\frac{1}{2}$ col =37	37	74 1
505—254=251—248=3	3	74 1
505—248=257—51 (74 2)=206 284 206=78+1= 79+7 $\frac{1}{2}$ col =86	86	74 1
505—254—251 284 251=33+1=34+5 b col =	39	74 1
505—248=257 1 $\frac{1}{2}$ col =253	253	74 1
505—254—251—15 b & h (254)=236—50=186 284— 186=98+1=99	99	74 1
505—248=257—22 b =235 284 235—49+1=50+5 b =55	74 1	false
505—254=251—15 b & h =236 284 236—48+1=49 +7 $\frac{1}{2}$ col =56	56	74 1

Observe the perfect symmetry of this 505—254 (75 1)=251 is regularly alternated with 505—248 (74 2)=257 And all the words are in column 1 of page 74 1

And what a concatenation of words *stuffing my ears with continual lies and false reports!* And we know that Cecil desired to keep Bacon out of office and power and we can surmise that this would be the very means he would resort to And the coarse minded crafty old Queen even if she suspected Bacon would be very apt to talk in this way to Cecil for we have historical testimony that she would assault this little man (as she called him) with bitter vituperation

	Word	Page and Column	
500—193—312—00—2 ⁰⁰	2 2	73 2	this
00—048—007—208 (73 2)—49+00—139	139	78 1	many
500—193—312—30—08—10 b & h—06—4 h col —	063	74 1	a
500—204—001—00—001 284—001—83+1—84	84	74 1	year

And here I would ask the reader to turn to pages 719 and 10 ante and note how the same words *stuffing—ears—false—reports—lies—this—many—a—year* which here come out at the summons of 503 carried through 74 and the upper and lower subdivisions of 75 1 were also brought out by an entirely different mode of counting by the root number 516—167—349— b & h (167)—3 7! For instance 3 7—30 carried through 74 1 and down 74 1 yields *stuffing* while 505—54—51—15 b & h (54)—36 carried up 74 1 yields the same word *stuffing* and the same number 36 plus the hyphens up the same column yields *reports* while the same number 3 7 again less 30 again carried through 74 and again carried down 74 1 yields the same word *reports* And so with the other words The adjustments here are as delicate and as manifold as in the works of a watch and the one is just as likely to have come together by chance as the other

And the Queen was in a—

500—193—312—30—282—15 b & h—067—00 (73 2)—	238	74 1	royal
500—193—312—30—282—50 (74 2)—232—12 b & h col —020	200	74 1	rage,

and commenced to rebuke Cecil severely

000—193—312—00—262 284—060—22+1—03+ 7 h col —00	30	74 1	Commenced
000—193—312—284—28—10 b col —18	18	73 2	to
500—193—312—237 (73 0)—75 169—75—91+1—90 +1 h col —96	96	73 1	rebuke
500—193—312—009 (73 2)—103 169—103—66+1—	67	73 1	him
005—193—312—15 b & / (193)—297—248—40—0 b col —44	44	74 1	in
500—193—312—10 b & / (193)—197—30—267—28 (73 2)—039 284—039—40+1—46	46	74 1	language
500—193—312—15 b & / —297—30—067—28 (73 0)— 239 284—239—40+1—46+50—96	96	74 1	stern
500—204—201—008—43 284—43—241+1—012	242	74 1	and
500—193—312—15 b & / —097—30—267—28 (73 2)— 239 284—239—45+1—46+30—76	76	74 1	fearful
500—193—312—50—262—15 b & h—247 284—247— 37+1—38+5 b col —43	43	74 1	which
500—204—201—30—221 284—221—63+1—64	64	74 1	wounds
500—193—312—30—282 284—282—2+1—3+7 / col —10	10	74 1	the
500—193—312—30—282 284—282—2+1—3	3	74 1	ears
500—004—201 284—201—33+1—34	34	74 1	of

	Word	Page and Column	
505-193=312-30=282-50 (74 2)=232 284 232 =52+1=53	53	74 1	them
505-254-251-30=221 284 221=63+1=64+ 7 h col =71	71	74 1	who
505-193=312-15 b & h=297-30=267-29 (73 2)= 238-22 b & h col =216	216	74 2	listen
505-193=312-50=262-50=212-79 (73 1)=133	133	73 2	to
505-193=312-248=64 2 h (248)=62-50	12	73 2	it,
505-153=252-248-4	4	74 1	for
505-193=312 49=263	263	74 1	a
505-193=312-30=282	282	74 1	worse
505-193=312-50=262-15 b & h=247 284 247= 37+1=38	38	74 1	tongue
505-193=312-50=262-248=14 2 h (248)=12 237 -12=225+1=226	226	73 2	is
505-193=312-50=262	262	74 1	not
505-193=312-284=28	28	73 2	upon
505-193=312-248 (74 2)=64 22 b (248)=42	42	74 1	the
505-193=312-50=162 284 162=22+1=23+ 12 b & h=35	35	74 1	earth.

Observe how regularly this sentence moves It accords with historical truth, so far as it concerns Elizabeth's violent temper and abusive tongue, and it accords with the probabilities that the Queen would not, without conclusive proof, believe that Sir Nicholas Bacon's son could engage in treasonable practices Nearly all the words grow out of 505-193=312, or, where they do not come from the 505 *minus* the upper section of 75 1, they come from 505 *minus* the lower section of 75 1, and they are nearly all found on 74 1, except where fragments left after deducting 74 1 or 74 2 are carried backward to the last page or forward to the next page

And the Queen tells Cecil that he has been unfair to Bacon, that he has —

505-254=251-30=221	221	74 1	stooped
505-254-251-50=201-30=171 284 171=113+1=114		74 1	so
505-254-251-15 b=236-10 b col =226	226	74 1	low,
as to assail Bacon —			
505-254=251-50=201-30=171-10 h col =161	161	74 1	in
505-193=312-248=64 2 h (248)=62 284 62 =222+1=223+6 h col =229	229	74 1	this
505-193=312-248=64 2 h (248)=62	62	74 1	covert
505-193=312-30=282-248=34	34	75 1	way,
505-254=251-15 b & h (254)=236 284 236-48 +1=49+12 b & h col =61	61	74 1	while
505-248=257-208 (73 2)-49-3 b (208)-46 169 46=123+1=124	124	73 1	thy
505-193=312-30=282-237 (73 2)=45 169 45 =124+1=125	125	73 1	kinsman's
505-248-257-2 h (248)=255	255	74 1	sick.

And in her "royal rage" she tells Cecil that, if he does not find Shakspeare, and prove his charge against Bacon to be true, he shall lose his office

	Word	Page and Column	
505—193—312—284 (74 1)—28	237—28—209+1=	210	73 2 lose
505—248—257—50—207—10 b col =197		197	74 1 office

And the Queen tells the posts —

505—248—257—50—207	447—207—240+1=241	241	75 1 To
505—254—251	284—251—33+1=34+7 h col =	41	74 1 ride
505—193—312—248=64		64	73 2 with
505—248—257—22 b (248)=235	284—235=49+1=	50	74 2 the
505—193—312—248=64	237—64=173+1	174	73 2 speed
505—254—251	284—251—33+1=34	34	74 1 of
505—248—257—22 (248)=235	284—235=49+1=	50	74 1 the
505—193—312—30—282—15 b & h (193)=267	284—		
267—17+1=18+10 b=(28)		28	74 1 wind
505—248—257—24 b & h=233		233	74 1 through
505—248—257—237 (73 2)=20+90=110		110	73 1 all
505—193—312—30—282	284—282—2+1=3+7 h col =10	10	74 1 the
505—248—257—22 b (248)=235		235	74 1 peasant towns
505—248—257—24 b & h (248)=233	284—233=51+1=52	52	74 1 of
505—193—312—50—262	284—262=22+1=23	23	74 1 the
505—193—312—30—282—15 b & h (193)=267	284—		
267—17+1=18+7 h col =25		25	74 1 West

Observe here the recurrence of the same root numbers 505 carried through 74 containing 248 words leaves a remainder of 57 57 taken down the preceding column 74 1 brings us to *posts* but less the bracket words in 74 2 it produces *peasant towns* and less both the bracketed and hyphenated words it gives us *throu h* (*posts throu h peasant towns*) and up the column it is *stuffin' slanderers of* etc And note how 505—193=312 produces *speed—wind—West* etc

And the Queen tells them to give large rewards to the man who finds the actors

505—193—312—237 (73 2)=75	75	74 1	Make
505—193—312—237 (73 2)=75—3 b (237)=72	72	73 1	great
505—193—312—284=28+90 (73 1)=118	118	73 1	offers
505—193—312—28 (73 2)=284—10 b col =274	274	74 1	of
505—193—312—284=28	90—28=62+1=63	63	73 1 rewards
505—193—312—20—262—207=25	170 (72 2)—20		
=145+1=146		146	72 2 to
505—193—312—20—262—237=25		25	72 2 the
505—193—312—50—262—237=25	346+20=371	371	72 2 man
505—193—312—20—262—208 (73 1)=24—3 b (208)=	51	73 1	who
505—193—312—30—282—15 b & h col =267		267	74 1 brings
505—193—312—20—262—209 (73 2)=53		53	74 1 them
505—193—312—30—282—29 (73 2)=23	284—253		
=31+1=32+12 b & 7 col =44		44	74 1 in
505—193—312—20—262—209 (73 2)=53		53	73 1 dead
505—193—312—20—62—237=25+170 (72 2)=	190	72 2	or
505—193—312—50—262—257=25	169—25=144+1=145	145	73 2 alive

Some of my readers may have thought that the marvelous revelations of the foregoing pages were merely coincidences But here we are invading another play the play of *1st Henry II* with cipher numbers derived from *2d Henry IV*

and we find the words of the story coming out in regular order as in the above sentence And how completely does this fit into the story already told We have had the narrative of the Queen's rage, the flight of the actors, the despair of Bacon, the order to send out posts to find Shakspeare and his fellows, the separation of the soldiers into three divisions, and here we have *the offer of great rewards to the man who brings them in dead or alive* If this is accident, then the world is an accident

And the Queen says she does not believe that this woe-begone, hateful, fat creature, Shakspeare, had been a mask for her brilliant friend, whom she has known since a child

	Word	Page and Column	
505—193=312—30=282—29 (73 2)=253 447—253=			
194+1=195	195	75 1	This
505—193=312—29 (73 2)=283	283	75 1	woe-begone,
505—193=312—50=262—28 (73 2)=234	234	75 1	hateful,
505—193=312—50=262—29 (73 2)=233—90 (73 1)=	143	72 2	fat
505—193=312—50=262—208 (73 2)=51 3 b (208)=			
51+90=141	141	73 1	creature
505—193=312—50=262—209 (73 2)=53+90=143	143	73 1	had
505—193=312—50=262—208 (73 2)=54+90=144	144	73 1	been
505—193=312—50=262—209 (73 2)=53—3 b (209)=			
50+90=140	140	73 1	a
505—193=312—30=282—29 (73 2)=253—13 b col =	240	75.1	mask
for the son of her old friend, for she had—			
505—193=312—50=262—90=172—28=144	144	74 1	known
505—193=312—209 (73 2)=103—79=24 588—24=			
564+1=565+1 h 565 (79)=566	566	72 2	him
505—193=312—91 (73 1)=221	221	73 2	since
505—193=312—30=282—29 (73 2)=253 447—253			
=194+1=195+11 b col =206	206	75 1	a
505—193=312—91 (73 1)=221—29 (73 2)=192 281			
192=92+1=93	93	74 1	child
And the Queen had all the incredulity of the Shakspeareolators of the nineteenth century, and she says I pronounce this story the strangest tale in the world, and not to be believed, and a lot of lies			
505—193=312—209 (73 2)=103—90=13 588—13=			
575+1=576	576	72 2	Strangest
505—193=312—209 (73 2)=103—91=12 588—12=			
576+1=577	577	72 2	tale
505—193=312—50=262—28 (73 2)=234 169 (73 1)			
=65 170—65=105+1=106	106	72 2	in
505—193=312—28 (73 2)=281 79=205 588—205			
=383+1=384	384	72 2	the
505—193=312—50=262—15 b & h=247—28 (73 2)=			
219 281 219=65+1=66	66	74 1	world,
505—193=312—29 (73 2)=283—90=193	193	72 2	not
505—193=312—28 (73 2)=281 27 (73 1)=257+171=	428	72 2	to
505—193=312—50=262—28 (73 2)=234 169 (73 1)=			be
65 588—65=523+1=524	524	72 2	believed.

And the Queen says Cecil has been telling her —

	Word	1 56 and C 7 70	
505—193—312—28 (73 7)—284—70—700 716—700			
—141+1—147+2 A col —144	144	70 7	a
500—193—312—28 (73 2)—284—70—700	70,	70 2	lot
500—193—312—30—287—237 (73 7)—40—36 (73 7)—	40	73 1	of
500—193—312—30—287—73	73	74 1	lies

And here again we have the combination — it is found more than twenty times in these two plays — giving the name of Bacon's col in

505—193—312—28 (73 7)—284—70, (73 1)—200 282—			
200—331+1—337	332	70 2	Sees
500—193—312—30—287—708 (73 2)—74 167—74—			
00+1—96+1 7—97	9,	73 1,	ill

And here we have it again

500—193—312—30—287 (73 7)—200—90—161+1			
1 0—331—2 A col —337	73,	70 2	Sees
500—193—312—30—287—708 (73 7)—73 167—74—			
96+1—97	9	73 1	ill

In this last instance it will be observed that the two words move in parallel lines 05—193—31—30—28 and the first word *sees* starts from the end of the first subdivision on 73 and goes upward and to the end of the scene on 73 1 and up again and backward and down from the end of the second section of 73 1. The other word *ill* starts from the same point of departure the end of the first section but moves downward through the column and backward and up the preceding column to the word *ill*. And in the first instance the count departs in the same way from the same starting point and moves up through 3 and down through 700 in the same order.

And right here in connection with the elements of the name of Cecil we have *kinsman* and *your cousin*. We saw that 164 (505—193 (5 1)—31—30 (4 2)—5 (73 7)—54—92 (73 1)—164) produced *sees* but it also produces *cousin*.

500—193—312—30—287—90—1	1 0	73 2	your
500—193—312—30—282—28—704—90—161	161	73 2	cousin

And that same 5 which modified by carrying it through the first section of 73 produced *sees* and *ill* and *cousin* also carried through all of 73 7 produces *kinsman*.

500—193—312—208 (73 7)—101—77 (73 2)—7	77	70 2	thy
500—193—312—30—282—237—40 163—40—174+1—170,	170	70 2	kinsman's

And the old termagant goes on to say that if Cecil can prove that Bacon wrote the Plays she will have him executed. I have not time to work this out in detail but I call the attention of the critical to the way in which the same numbers which have already done such good service respond again with most significant words. Here we have

500—193—312—50—206—208 (73 7)—74—36 (73 7)—71			
90—51—39+1—40	40	73 1	the
500—193—312—209—103—36 (709)—100—77—73			
170—73—97+1—98	98	70 2	old
500—193—312—30—206—208 (73 2)—74—27 (73 1)—			
27+171—108	108	70 2	termagant

And let us pause and observe the manner in which this word *termagant* is so placed that like *Seas-ill*, *Shak'st-spur*, *old jade*, etc., it can be repeatedly used in referring to the Queen. It is accompanied by the word *old* — “the old termagant”

Let us take the combination with which we are already familiar, 505—167=338—50=288. If we commence to count at the end of scene third (73 1), and count up that fragment of a column and down the preceding column, we have

	Word	Page and Column	
505—167=338—50=288—90 (73 2)=198	198	72 2	<i>termagant</i>

Take 516—167=349—22 *b* & *h*=327—50=277. If we commence to count at the same point of departure as in the last instance, but count downward through 73 1, and then again down the next column as before, we again reach *termagant*, thus

516—167=349—22 <i>b</i> & <i>h</i> =327—50=277—79 (73 2)=	198	72 2	<i>termagant</i>
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Or let us take still another root-number, to-wit 513—29 (74 2), and we have, going through the same 90 used in the first instance

513—29 (74 2)=484 90 (73 1)=394 588—394=194			
+1=195+3 <i>h</i> col =198	198	72 2	<i>termagant</i>

Here we perceive that 484—90=394. Let the reader turn to the fac-simile and he will find that 394 in the same column with *termagant* is *plays*!

513—29 (74 2)=484 90=394	394	72 2	<i>plays</i>
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Surely a very significant combination, for the *old termagant* and the *plays* represented very important subjects in Bacon's life and thoughts. We noted how *plays* was brought in in 78 1 — “for one or t'other *plays* the rogue with my great toe,” and here we have

Art thou alive,
Or is it fantasy that *plays* upon our eye sight?

We can see the Cipher in the very process of construction. And if I had time and space I could show that nearly every word in that sentence, nay, in all these columns, is a Cipher word. But to resume

We have seen that the text was so arranged as to bring out the word *termagant* in response to the summons of 505, 516 and 513 — here we have the fourth primal root-number, 523. We have just reached *termagant* by deducting 29, the lower section of 74 2, from 513, we now deduct the upper section of 74 2 from 523, and we have

523—50 (74 2)=473—79 (73 1)=394 588—394=194			
+1=195+3 <i>h</i> col =198	198	72 2	<i>termagant</i>

Here again we have the terminal number, 394, but how? We obtained it in the last instance by deducting from 513 (—29=484) the *upper* section of 73 2, to-wit, 90, now we obtain it by deducting from 523 (—50=473) the *lower* section of 73 2, to-wit, 79. And again the 394 produces the word *plays*! But think of the exquisite adjustments that were necessary to bring this about. The cryptologist could not use the word *termagant* (even though applied, as in the text, to a man¹), or the word *plays*, very often, without exciting suspicion, and he tells us in the *De Augmentis* that one of the first requirements of a cipher is that it “be such as not to raise suspicion.”¹ Therefore he so adjusted the fragments of 73 1 that, counting *upward* from the end of the scene, with the number 513—29, it would yield 394, which gives us both

¹ Bacon's Works, vol ix, p 115

termagant and *plays* while counting downward from the same point with 53—50 would again give us 394 and the same words *termagant* and *plays*!

But this is not all Turn back to the two immediately preceding instances and we have the same process repeated but with different elements Thus

	Word	Page and C l mn	
500—167—338—50—288—90—198	198	72 2	<i>termagant</i>
516—167—349—22 b & h—327—50—217—79—198	198	72 2	<i>termagant</i>

Here we have the same process of cunning adjustment — Again we count *up* from the end of the scene to produce 198 — *termagant* and again we count *down* from the same point to produce 198 — *termagant*! And observe these numbers are not accidental they are produced in the same way

$$500-167(74\ 2)-338-50-288$$

$$516-167(74\ 2)-349-50-299-22\ b\ \&\ h-277$$

And the difference between 288 and 77 is *eleven* and the difference between 79 and 90 is *eleven*!

But even this is not all Let us take the fifth primal number 506 and deduct 50 and we have 456 Now we have seen that in the middle section of 73 1 between 8 and 90 there are 6 words Let us deduct this fragment just as we deducted 79 and 90 before and we have

506—50—456—62—394	394	72 2	<i>plays</i>
506—50—456—62—394 588—394—194+1—190+ 3 1/2 col =198	198	72 2	<i>termagant</i>

Or let us take the first primal number again 505 and deduct the fragment at the top of 74 from 50 upwards to wit 49 and we have the same result

505—49—456—60—394	394	70 2	<i>plays</i>
505—49—456—62—394 588—394—194+1—195+ 3 1/2 col =198	198	72 2	<i>termagant</i>

But even this does not end the use of the word *termagant* We have

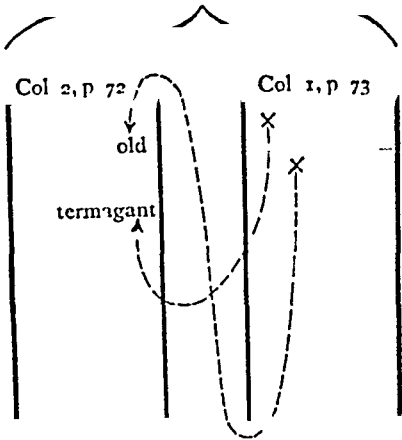
505—193(75 1)—312—284(74 1)—28+170—198	198	72 2	<i>termagant</i>
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But there is still more When the brothers Francis and Anthony Bacon are discussing the bad news the Cipher (with a root number carried back from 74 2) refers again to the *old termagant* thus

503—30(74 2)—493—254(75 1)—239—141(73 1)—	98	72 2	<i>old</i>
503—30—493—204—239—90—149 346—149—197 +1=198	198	72 2	<i>termagant</i>

Let the critical reader study this Here we have the same formula 53—30 =493—254= 39 But how do the terminals vary? *Old* is obtained by counting 239 words from the beginning of the second section of 73 1 to the end of the column now as between 28 and 169 there are 141 words we deduct 141 from 39 and we have 98 left and the 98th word on the next preceding column is *old* But to find the word *termagant* we commence at the top of the *first* section 73 1 instead of the *second* and instead of going to the end of the *column* we go to the end of the *scene* this gives us 90 words and 90 deducted from 39 leaves 149 and this taken to the

end of the second section of 72 2, and carried upward, yields *termagant* Let me put this in the form of a diagram



I think it is probable that a full investigation of the Cipher will show that these words — *old termagant* — are used at least a score of times in the internal narrative Here are some instances of the word *old*

If we commence with the root-number 505, to count from the end of 73 2 and count upward and forward, counting in the whole of page 73, containing 406 words, and also the one hyphenated word, the 505th word is the 98th word, *old*, thus

	Word	Page and Column	
505—407=98	98	72 2	old

We also have, matching the *termagant* already cited, the following

523—29 (74 2)—494	588	194—94+1=95+3 h col =	98	72 2	old
523—50 (74 2)—473—79=394	588—394—194+1=				
195+3 h col =	198	72 2	termagant		

Observe the precision of this the only difference is this, that the first word comes out of 523 less the *last* section of 74 2, the other, out of the *first* section of 74 2, and that in the first case we commence to count, really, from the end of the third section of 73 1, and in the other case from the beginning of the same

And here we have another duplication

505—167=338—237 (73 2)=101—3 b (237)=	98	72 2	old
505—167=338—50=288—90 (73 1)=	198	72 2	termagant

Here the count runs first from the end of scene 4, act v, *1st Henry IV*, then from the beginning of it

And here is still another

505—30 (74 2)—475—50=425—237 (73 2)=			
—90 (73 1)=	98	72 2	old
505 19 (74 2)=456—62 (73 1)=394	588—394=	194	
+1=195+3 h=	198	72 2	termagant

But away and beyond all these adjustments the word *termagant* is used by the large root-numbers, which I have shown to lie at the very beginning of the Cipher narrative, and of which 505, 506, 513, 516 and 523 are but modifications Thus,

there are twelve italic words in column 1 of page 74 let us multiply 74 the number of the page by this number 1 and we have 888 Now commence to count at the top of 7 1 and count downward and go forward to the next column and downward again and we have *plays* and counting downward and forward as before but upward counting in the hyphens on 73 we have *termagant* Thus

	Word	Page and Column	
$74 \times 12 = 888 - 494 (72 \ 1) = 394$	394	72 2	<i>plays</i>
$74 \times 12 = 888 - 494 = 394 \quad 588 - 394 = 194 + 1 = 195$ 34 col = 198	198	72 2	<i>termagant</i>

Here then I have shown that not only does *termagant* come out at the call of everyone of our Cipher numbers 505 506 513 516 and 523 but even at the summons of one at least of the higher numbers which precede these in the order of the narrative

In short every act scene fragment of scene page column word bracket and hyphen in all the pages of these two plays and as I believe of all the Plays has been the subject of the most patient painstaking prevision and arithmetical calculation and adjustment to a degree that is almost inconceivable These *Histories* are indeed histories in a double sense these *Comedies* may be the mask for inner tragedies and perhaps — with a fine touch of humor — the *Tragedies* themselves may be but the cover for comedies of real life

The man was sublime — he played with words he made the grandest and profoundest thoughts of which the brain is capable the strings of his exquisite puzzle he made a jest of mankind by setting up a stock and stone for their worship and he dealt at once and forever a deadly blow to all absolute belief in the teachings of history

I should not dare to utter these opinions save in the presence of so many marvelous proofs But there is no imagination in the multiplication table no self-deception can invade the precincts of addition and subtraction two and two are four everywhere to the end of the chapter

But to resume our narrative

And Ce il tells them when they find Shakspeare and his men to offer them immunity for their past misdeeds if they will make a clean breast of it and tell who really prepared the dangerous play of *A chard II* Observe how remarkably the significant words come out from the terminal root number 31

$$505 - 193 (75 \ 1) = 312$$

$312 - 237 (73 \ 2) = 75 - 40 (13 \ 7) = 20$	25	73 1	Terms
$312 - 208 (73 \ 2) = 104 - 90 (73 \ 1) = 14$	14	72 2	of
$312 - 209 (73 \ 2) = 103$	103	73 1	grace
$312 - 208 (73 \ 2) = 104$	104	73 1	pardon
$312 - 90 = 222 - 30 = 192 - 34 \text{ col} = 189$	189	72 2	and
$312 - 208 (3 \ 2) = 104 \quad 169 - 104 = 65 + 1 = 66$	66	73 1	reward
$312 - 237 = 75 - 30 (74 \ 7) = 45$	45	73 1	to
$312 - 27 (74 \ 1) = 285 - 237 = 48$	48	74 2	himself
$312 - 208 (13 \ 2) = 104 - 27 (3 \ 1) = 77 \quad 588 - 7 = 581 + 1 = 582$	582	7 2	and
$312 - 79 (3 \ 1) = 233$	233	73 2	all
$312 - 237 = 75 - 30 (74 \ 7) = 45 - 34 (737) = 11$	11	73 2	of
$312 - 40 = 272 - 79 = 193 + 346 (72 \ 2) = 539$	539	72 2	them
$312 - 140 (3 \ 1) = 172 - 30 (74 \ 2) = 142 \quad 588 - 140 = 448 + 1 = 449$	449	7 2	if
$312 - 28 (73 \ 1) = 284$	284	72 2	he

	Word	Page and Column	
312-79=233+170=403-1 $\frac{1}{2}$ col =402	402	72 2	will
312-90=222 588-222=366-1=367	367	72 2	tell
312-208 (73 2)=101 27 (73 1)=77	77	73 2	the
312-90=222-27 (73 1)=195	195	74 2	name
312-79=233	233	72 2	of
312-90=222-169 (73 1)=53+170=223	223	72 2	the
312-50=262-27 (73 1)=235	235	72 2	man
312-50=262-208=104 90=14+346=360	360	72 2	who
312-27 (73 1)=285-29 (74 2)=256-237=19 248-19=229+1=230	230	71 2	furnished
312-90=222-30 (74 2)=192 237-192=45+1 46+3 $\frac{1}{2}$ col =49	49	73 2	him
312-27 (73 1)=285-29 (74 2)=256-237=19 248-19=229+1=230+1 $\frac{1}{2}$ col =231	231	71 2	with
312-90 (73 1)=222	222	73 2	this
312-90=222-50=172-28 (73 2)=144 10 $\frac{1}{2}$ col =	134	74 1	play
312-79=233-30=203-3 $\frac{1}{2}$ col =200	200	73 2	and
312-237=75-27 (73 1)=48-29 (73 2)=19	19	74 2	the
312-90=222-50=172 237-172=65+1=66	66	73 2	rest
312-237=75-27 (73 1)=48	48	72 2	of
312-209=103 171-103=68+1=69	69	72 2	these
312-90=222-27 (73 1)=195 588-195=393+1=	394	72 2	Plays
312-90= 222	222	72 2	But
312-90=222-50=172	172	72 2	if,
312-79=233-27 (73 1)=206 588-206=382+1=	383	72 2	on
312-284 (74 1)=28	28	73 1	the
312-284-28+91=119	119	73 1	contrary,
512-143 (73 1)=169 237-169=68+1=69+3 $\frac{1}{2}$ col =72	72	73 2	he
312-28 (73 1)=284 171 (72 2)=113	113	72 2	means
312-29 (73 2)=283-90=193	193	72 2	to
312-142 (73 1)=170	170	72 2	lie
312-29 (73 2)=283-90=193-170	23	72 1	about
312-90=222+171 (72 2)=393-2 $\frac{1}{2}$ col =391	391	72 2	it
312-29 (73 2)=283-79=204	204	72 2	and
312-28 (73 1)=284 171 (72 2)=113 494 113=381+1=382	382	72 1	play
312-208=104 79=25	25	72 2	the
312-79 (73 1)=233-170=63 494 63-431+1=432+1 $\frac{1}{2}$ col =433	433	72 1	fool,
312-90 (73 1)=222-208 (73 2)=14 284 14=270+1=271	271	74 1	they
312-29 (73 2)=283-90=193 346-193=153+1=154+2 $\frac{1}{2}$ col =156	156	72 2	will
312-209=103-30 (74 2)=73+90=163	163	73 1	have
312-29 (73 2)=283-90 193	193	72 2	to
312-90=222 237-222=15+1 16	16	73 2	bear
312-90=222 237-222=15+1=16+28 (73 1)=	44	73 2	the
312-90=222-169 (73 1)=53 588-53=535+1=	536	72 2	sin
312-90=222-169=53-1 $\frac{1}{2}$ (169)=52 588-52=536+1=537	537	72 2	upon

	W d	Page and C lumn	
312—99 (73 2)—983—90—193+346—509—1 ½ col —	538	72 2	their
312—29 (73 2)—283—90—193+346—539	539	72 2	own
312—99 (73 2)—283—90—193+346—540	540	72 2	heads

And Cecil refers to Shakspeare as the fat fellow

312—169 (73 1)—143	143	72 2	Fat
312—169 (73 1)—143—50 (74 2)—93—90 (73 1)—3			
588—3—589+1=586	586	72 2	fellow

Thus confirming the statements found on pages 78 and 79 of the Folio

And Cecil tells the Earl that the Queen is in a great rage And here again it is not safe to say in the text *Queen or her Majesty* or to have more than one *terragant* in several pages and so the Queen is alluded to as the royal maiden

312—98 (73 1)—284—237—47 984—47—237+1—	238	74 1	Royal
312—79 (70 1)—233 588—203—300+1=306	306	72 2	maiden
312—90—222+170=392—2 / col —390	390	72 2	is
312—142—170+10=340	340	72 2	in
312—90—292 346—222—124+1—10	10	72 2	a
312—208 (73 2)—104—9 (74 2)—70—36 (208)—72	72	73 1	great
312—208 (73 2)—104—30 (74 2)—74—36 (208)—71			
284—71—213+1=214+6 / col —220	220	74 1	rage

And the Queen doth swear

312	312	72 2	swear
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that every man engaged in the production of the play of *Richard II* on the stage unless they give up the real author —

312—237—75—27 (73 1)—48 170—48—120+1—	10	72 2	should
312—937—75—30—45—36 (937)—42+171=213	213	72 2	die
312—90—292—169 (73 1)—53 10—5 —117+1—	118	72 2	a
312—90—292—28 (73 1)—194 346—194—152+1—	153	72 2	bloody
312—90—292 237—292=15+1=16+36 col =19	19	73 2	death

And Cecil says she told him to—

312—98 (73 1)—284+10=454—36 col —451	451	72 2	let
312—27 (73 1)—90—9 (74 2)—256—207—19 284—			
19=260+1=266	266	74 1	them
312—27 (73 1)—285	285	72 2	be
312—90—292—28 (73 1)—194 346—194=150+1—			
103+36 col —150	150	72 2	embowelled

And as for Shakspeare if he does not confess the truth she will—

312—29 (73 2)—983 588—983—50+1=306	306	72 2	make
312—937—75—30—40+90=130	135	73 1	a
312—99 (73 2) 283—30=293 433—253—180+1—	181	71 2	carbonado
312—99—233—30=293	293	73 2	of
312—209 (73 2)—103 169—103=66+1=67	67	73 1	him

But if he will reveal all he knows he will be spared

	Word	Page and Column	
312—79 (73 1)=233 346—233=113+1=114+			
3 ½ col =117	117	72 2	spared,

and not only spared, but favors shown him by the court

312—90=222—169 (73 1)=53	53	72 2	favors
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And the officers are directed to say nothing to any one about their mission, lest the actors fly the country And when they arrest Shakspeare they are at first to treat him kindly, and ask him why he should try to injure the Queen, who had never harmed him, and appeal to his better feelings, and urge him to confess, to save his own life and fortune

312—79 (73 1)=233 433 (71 2)—233=200+1=201	201	71 2	Save
312—27 (73 1)=285—50=235	235	73 2	own
312—90=222—30=192 213 (71 2)—192=21+1=22			
+1=23	23	71 2	life
312—79=233 237—233=4+1=5	5	73 2	fortune

And they are to say to him that he must not hold back the information he has as to the treasonable play, that there is —

312—27=285—170 (72 2)=115 494 115=379+1=	380	72 1	No
312—90=222—30=192	192	72 2	time
312—169 (73 1)=143 346+143—489	489	72 2	to
312—29 (73 2)=283 433—283=150+1=151	151	71 2	dally

In short, the crafty Cecil directed the officers that when they found Shakspeare they were to work upon him in every way possible — by appeals to his cupidity, his ambition, and his terror of being burned alive — to tell the real author of the Plays, especially of that dangerous play which represented the deposition and murder of an unpopular King, and the execution of those councilors who stood to him in the same relation in which Cecil stood to the Queen

The reader will observe that *every word of the story*, for the last few pages, grows out of the same terminal root-number, 312, and nothing else And that all the modifications of this number arise out of the fragments of the scenes in columns 1 and 2 of the same page, 73 A few words are carried backward to the beginning of the third scene, page 71, column 2, just as we saw the Cipher carried forward to the ends or the beginnings of acts and scenes in *2d Henry IV* So that not only do we find the same capacity of the text to produce a coherent narrative in these pages of *1st Henry IV*, which we found to exist in *2d Henry IV*, but the story coheres with the narrative produced by the same root-number, 312, in *2d Henry IV* For instance, we saw that 505, counting from the end of the first section of 75 1 forward and down the next column, produced *sent out*

505—193=312	312	75 2	Sent
505—193=312 498—312=186+1=187	187	76 1	out
505—248 (74 2)=257	257	74 1	posts

to

505—193=312—237=75 169—75=194+1=195	195	73 1	find
505—30 (74 2)—475 117=28	28	75 2	Shak'st }
505—197=308—248=60	60	75 1	spur }

But here the very 312 which produced *sent out* and *find* tells the story of

what the posts were to do when they did find Shakspeare how they were to offer him pardon and grace if he would make a confession as to who was the real author of the Plays and if he would not that they were to threaten all the players who had taken part in the presentation of the deposition scene of *Richard II* with a bloody death that they should be *imboldened* etc and we have even the fierce threat of the savage *old termagant* that of Shakspeare himself she would make a *carbonado*—a bon fire—for the insults to the Christian religion contained in *Measure for Measure* of which he was the alleged author

And observe how the fragments of 31 carried over from the first column of page 74 produce so many significant words 31 — 84 (74 1) — 8 and 8 up the the next column (73) is *lose* (lose his office) addressed by the Queen to Cecil if he did not find Shakspeare and prove his story against Bacon to be true And 8 up from the end of scene third (73 1) is *rewards* and 8 down from the same point is *offers* (offers of ewards)

		W rd	P ge a d C lumn	
312—284—08	90—28—60+1—63	63	73 1	rewards
312—284—08	90+28—118	118	73 1	offers

Or take 31 again less the *second* column of page 74 instead of the first we have 31 — 48—64 now 64 *down* 73 is *with* and 64 *up* 73 is *speed* and 31 — 50 (74) — 6 and this carried up 74 1 lands us in the midst of the first bracket sentence on the word *wind* (ride *with* the *speed* of the *wind*) and while 64 up 73 produces *sp ed* the 174th word if we add the modifier 30 it gives us *ma ch* (1,4+30— 04) thus

312—248—64—00 (74 2)—31	237—31—203+1—	201	73 2	march
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and *march* applied to the movements of the well horsed posts is cunningly disguised in the name of the Earl of *March*

I repeat that we cannot penetrate the text of these two plays at any point without perceiving that apart from any rule the Cipher numbers call out words that cohere in meaning and purpose in a way that no other text in the world is capable of

CHAPTER XXI

FRAGMENTS

And the hand of time
Shall draw this brief into as huge a volume

And John, ii, 1

I AM constrained by the great size of my book to leave out much that I had intended to insert I have worked out the story of Bacon attempting suicide by taking ratsbane

	Word	Page and Column	
505—50 (74 2)=455—50 (76 1)=405—145 (76 2)=260			
—50 (76 1)=210 508—210=298+1=299	299	75 2	Took
505—50 (74 2)=455—50 (76 1)=405—145 (76 2)=260			
603—260=343+1=344+8 b col =352	352	76 2	ratsbane

Preceding this we have, originating from pages 72 and 73 and their subdivisions, a full account of his griefs, his intense feelings, his desire to shield the memory of his father, Sir Nicholas, from the *ignominy* which would fall upon it if it was known that his son had shared with such a low creature as Shakspeare the profits of the Plays Observe how the number 505 brings out *ignominy*

505 588—505=83+1=84	84	72 2	ignominy
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And here we have his father's name

505—27 (73 1)—478—212 (71 2)=266 491 266=			
228+1=229	229	72 1	Sir
505—169 (73 1)=336—212 (71 2)=124	124	72 1	Nicholas

Observe this the *Sir* is 505 commencing at the end of the first section of 73 1, at the 27th word, and counting upward, the remainder is then taken to the end of the third scene (71 2), and carried up and brought back into the scene and down the column The *Nicholas* is the same root-number, 505, carried through precisely the same process, save that we begin to count with 505 from the *top* of the same first section of 73 1, instead of the bottom, and we go *down* 73 1, instead of *up*, and when we return from the beginning of scene 3 (71 2) we go *up* the column instead of *down*

And here observe that the same number 478 (505—27 (73 1)=478), which carried to the end of the scene and brought back gave us *Sir*, if carried up 72 2 gives us *Jack*, and this, with *sphere*, —

Two stars keep not their motion in one *sphere*, —
gives us another form of the word *Shakspeare*

	Word	Page and Column	
505—27—478 588—478—110+1—111	111	22	Jack }
505—80—495—291 (71 2)—904 494—204—990+1—	291	72 1	sphere }

Here again we see the systematic arrangement 505— 7 (the first section 73 1) is alternated with 80 the number of words from the end of the second section of 73 1 to end of the column But when the remainder is carried to the beginning of scene 3 71 it is taken *down* the column through 9 1 words instead of *up* the column through 1 words

And here we have *Sir Nicholas* again — repeated in the progress of the inner story

505—169 (73 1)—336—14 (169)—335—212 (71 2)—	193	79 1	Sir }
505—63 (73 1)—442—212 (71 2)—930	90	7 1	Nicholas }

Here it will be observed the words flow again from the same corner of 73 1 that is for *Sir* we commence to count from the top of the first section of 73 1 and count down the column as we did to obtain *Nicholas* before but now we count in the one hyphenated word in the column and we get *Sir* And the next *Nicholas* is a different word from the one we used last that was 147 1 this is 307 1 We obtained that word by beginning to count with 505 from the beginning of the first section of 73 1 and going through the whole column we procure this *Nicholas* by starting with the same number 505 but instead of going through the whole column we stop at the end of scene third this gives us 63 words (7 to 90—63) And here again we note the beautiful adjustments of the text to the Cipher for starting from substantially the same place with the same root number we produce *Sir Nicholas* twice and *Shakspeare* once And the 44 (505—63—44) which gave us the last *Nicholas* carried down 7 gives us as the 44 d word *father* (my father Sir Nicholas) !

And Bacon refers to the *ignominy* his exposure would bring upon his ancestors those proud spirits Sir Anthony Cooke his grandfather his father Sir Nicholas and others of whom we know little or nothing who had won great titles in the world

It is a pitiful and terrible story told with great detail Bacon sacrificed himself or intended to do so to save his family and the good name of his ancestors from the ignominy of his trial and execution at Smithfield as a traitor and an infidel

And then we have the terrible story of his sufferings He lost consciousness for a time and fell in the orchard and cut his head on the stones He thought in his dreadful mental excitement and torture — for he knew what it was

Upon the tortures of the mind to lie
In restless ecstasy —

that the spirits of his dead ancestors appeared and urged him to die ! Then came a young gentleman who was visiting at the house St Albans he walked forth into the orchard he stumbled over Bacon's body he thought at first it was a dead deer —

523—79 (73 1)—411 588 411—144+1—145	140	22	deer
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When he found it was a man he drew his sword in great terror and asked who it was and what he was doing there and finally ran to the house and returned followed by Harry Percy and the whole household who came running Then we have Bacon resolving to keep quiet and counterfeit death so as to allow the deadly drug

"which like a poisonous mineral doth gnaw the inwards," to do its complete work, rejoicing to think that in a little while he will be beyond the reach of Cecil's envy and the Queen's fury. Then we have the recognition, by Percy, that it is "our young master," and the lifting up of the body, and the carrying of it to the house and to his room.

	Word	Page and Column	
505—79—126—1 h (79)=425 406=19	19	72 2	room

Then follows the wiping the blood from his face, the undressing of him,—taking off "his satin cloak and silken slops," the sending for the doctor,—

505 50=455	455	76 1	doctor,—
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who was the village apothecary, a Mr Moore then the discussion of the family as to what was the matter, some thinking he had fought a duel, others that he had been assailed by ruffians, for he was too gentle, it was said, to quarrel with any one. Then we have the refusal of the doctor to come, because the young man owed him a large bill for previous services, which had been standing for some time and not paid, and he demanded payment.

And, strange to say, we find this very doctor's bill referred to in a letter of Lady Bacon to her son Anthony, given by Hepworth Dixon.¹ She says, under date of June 15, 1596

Paying Mr Moore's bill for my physic, I asked him whether you did owe anything for physic? He said he had not reckoned with you since Michaelmas last. Alas! Why so long? say I. I think I said further it can be muted, for he hath his confections from strangers, and to tell you truly, I bade him secretly send his bill, which he seemed loth, but at my pressing, when I saw it came to above xli or xlii. If it had been but vii or viii, I would have made some shift to pay. I told him I would say nothing to you because he was so unwilling. It may be he would take half willingly, because "ready money made always a cunning apothecary," said covetous Morgan, as his proverb.

We can imagine that the apothecary was incensed, because after his bill had been presented, at the request of Lady Ann Bacon, it had not been paid, and that months had rolled by, from June, 1596, until the events occurred which are narrated in the Cipher—that is to say, until, as I suppose, the spring of 1597, and hence the heat of the man of drugs and his refusal to attend. The apothecary was probably the only substitute for a doctor possessed by the village of St Albans at that time.

And here we have another little illustration of the cunning of the work. Where the doctor said that they "owed" him money, the text is twisted to get in the word thus. Falstaff says to the page

Sirra, you giant, what says the doctor to my water?

Page He said, sir, the water itself was a good healthy water, but for the party that *owned* it, he might have more diseases than he knew for

This is the way it is found in the standard editions, but if the reader will turn to my *fac-similes* he will find the word *owned* printed *ow'd*. In this way, Bacon got in the doctor's statement in the Cipher story, by misspelling a word in the text.

But Bacon's aunt, Lady Burleigh, sister to his mother, and mother of his persecutor, Cecil, overheard the servants report that the doctor would not come unless

¹ *Personal History of Lord Bacon*, page 301

his bill was paid and she secretly gave the servant the money to pay it And observe again how cunningly the word *aunt* is hidden in the text

	W d	Pag a d	
005—145 (169)—360	360	Col mn 77 1	aunt

But it is not spelled *aunt* but *an t* to wit *and it*

Now if the reader will examine the text of the play he will find that *and it* is usually printed where it is condensed into one word as *and t* See the 485th word

6

And Essex had arrived to warn Bacon of his danger and he observed that the doctor did not come when he was first sent for and he rebuked him fiercely and threatened to have his ears cut off and the doctor answered with considerable spirit under cover of the retorts of Falstaff to the Chief Justice's servants See upper part of 771

Then we have the voluble doctor's declaration that Bacon's troubles were due to *overstudy* and *perurbation* of the brain and were in the nature of an apoplectic fit and he prescribed for him In the meantime Bacon suffered terribly from the effects of the poison and as he had taken a double dose his stomach rejected it and his life was thereby saved

Then we have the story of Harry Percy being sent in disguise to Stratford I have worked out enough of it to make a story as long as all the *Cyprian* narrative thus far given in these pages

Percy's rapid journey his arrival his demand to speak at once with Shakspeare the difficulties in the way At last he is shown up into the bed room the windows are all closed according to the medical treatment of that age and Shakspeare is sweltering in a fur trimmed cloak Here we have a full and painful and precise description of his appearance very much emaciated from the terrible disorder which possessed him Percy told him the news and urged him to fly Shakspeare refused Percy saw that Shakspeare intended to promptly confess and deliver up

Master Francis and save himself Percy was prepared for such a contingency and told him that the man who was the ostensible author would suffer death with the real author and he asks him Did you not share in the profits did you not strut about London and claim the Plays as yours and did you not instruct the actor who played *Richard II* to imitate the peculiarities of gesture and speech of the Queen so as to point the moral of the play that she was as deserving of deposition as King Richard? (Know you not said the Queen to Lambard that I am Richard the Second?) And do you think said Percy that the man who did all this can escape punishment? When Shakspeare saw as he thought that he could not save himself by betraying Bacon he at last consented to fly Then followed a stormy scene Mrs Shakspeare hung upon her husband's neck and wept his sister Mrs Hart bawled her children howled and the brother Gilbert who was drunk commenced an assault on Harry Percy and drew a rusty old sword on him Harry picked up a bung mallet and knocked him down and threw him down stairs into the malt cellar Then bedlam was let loose In the midst of the uproar entered Susannah who at once calmed the tempest Harry was astonished at her beauty and good sense He wonders how so sweet a blossom could grow from so corrupt a root We have a long description of her She put the children to bed and when she had heard Percy's story she advised her father to fly He commenced to talk about his family and how well he stood with his neighbors for that question of gentility was his weak point She replied very sensibly that they owed their neighbors no obligations and need are nothing for what they said or thought And

Percy advised that they tell the neighbors that the Queen had sent for him to prepare a play for some approaching marriage at court Mrs Shakspeare still wept and clung to him, and said she would "never see her dear husband again," that he was too sick to travel, etc To all this Percy replied that a sea-voyage and change of scene and air were the best remedies for his sickness, that they would go to Holland and from there to France, and that "Master Francis" was acquainted with the family of *De la Montaigne*, and they could visit there, and in the meantime that Essex would, as soon as the Queen's rage had subsided, intercede for him, and he would thus be able to come back improved in health to the enjoyment of his wealth, while if he stayed he would forfeit both life and fortune And Percy said he had a friend, a Captain Grant, who was about to marry a relative of his, his ship was then unloading at London, and they would have time to get to London before it was ready to sail They would go twenty miles a day across the country, and hide in the vicinity of St Albans, with some friends of Percy's, and thence work their way to London in the night, that when the posts found he had fled they would naturally think he had gone northward to Wales or Scotland, they would not look for him near St Albans or London And Percy suggested that Shakspeare tell Captain Grant, to account for his secret flight, that he was an unmarried man, and that he had fallen into some trouble with a young woman, that a child was about to be born and that he was leaving the country on that account The night was stormy and dark, and the roads muddy, and there would be none abroad to notice their flight

Convinced by all these arguments, Shakspeare told his wife to get some supper ready and to bring him an old suit of leather jerkins, etc, which he had worn when a butcher's 'prentice, and he proceeded to array himself in these

Then follows, with great detail, a description of the supper, served by the handsome Susannah, and every article of food is given, much of it coarse and in poor condition, and Percy is vehement in his description and denunciation of the very poor quality of the wine, which was far inferior to the kind that was served at his spendthrift master's table

I only touch upon the salient points of the narrative We have all the conversations given in detail, and with the graphic power that might be expected from such a writer

I have progressed far enough beyond this point to see that Shakspeare went to sea Turn to page 85 of the *fac-similes*, and in the first column we have *tempest, commotion, vapor, captains*, etc, while in the second column of the same page the reader will find *high and giddy mast, ship, surge, winds, monstrous billows, slippery, clouds, hurley, sea, sea, ocean, Neptune*, while on page 82, column 2, we have *vessel, vessel, vessel, marchant's venture, Brudeaux-stuff, hold* (of a ship), *hogs-head*, etc, in 83 2 we have *Captain*, several times repeated, and in 82 2 we have *grant*, two or three times The story of the brawl is told on pages 83 and 84, in 85 1 we have Percy's description of how he overtook and outrode the scouts, concealed in the lines

I met and over-tooke a dozen captains,
Bare-headed, sweating, knocking at the taverns
And asking every one for Sir John Falstaffe

For the description of the supper, we have (82 1) *dish, apple-johns*, (82 2) *canaries—wine—pike—dry toasts*, (83 1) *ancient—mouldy—dried—cakes, stewed-prunes—bottle-ale—cup—sack*, (84 1) *bread—mustard*, (84 2) *bread—kitchen—roast—fat*, (85 1) *joint of mutton* Here are all the essentials of a supper, and yet there is no supper described in the text And we have just seen that we have

(85 1 85 and 8 2) all the words to describe a sea voyage and a tempest on the ocean and yet there is no sea scene in the play

And here is another evidence of the Cipher and of the microscopic character of the work I showed some time since that on page 83 the 184th word was *shake* and that it is forced into the text because Dame Quickly who had in a preceding scene in the same act threatened to throw the corpulent Sir John Falstaff into the channel and who did not fear his thrust is now so terrified by the mere approach of a swaggerer that she says Feel masters how I *shake* This is the first part of the name of Shakspeare Where is the rest of the name? It is on the same page in the next column and yet it will puzzle my readers to find it Let them attempt it And here I would observe that Bacon avoids putting *Shake* and *spear* near each other lest it might create suspicion Hence where we have *shak st* we find near at hand *spur* where we have *sphere* (pronounced then *sper*) we have close at hand not *Shake* but *Jack* pronounced *shack* And so here where we have *shake* the last syllable is most cunningly concealed in the Italian quotation of Pistol *Si fortune me tormente sperato me contente* Now in the Folio there is a hair space between *sper* and *ato* and this gives us the necessary syllable to make the *Shake Shake sper* But the distinction is so minute that when Lionel Booth made his literal copy of the Folio of 16 3 the printers while they faithfully followed every detail of capitalization spelling pronunciation etc of the original Folio missed this point and printed the word as *sperato* And in the very last scene of the play page 100 Pistol repeats his quotation in a different form *Si fortuna me tormento sper a me contento* Here again we have *sper* separated from *a* And note the different spelling in the first instance *fortune* serves in the Cipher story for *fortune* the name of the Fortune theater *torment* is used for *torment* and *contente* for *content* but in the other instance we have *fortuna tormento* and *contento* because the Cipher grew less intricate as the end of the play approached and there was no necessity for the words to do double duty as in the former instance

And here I would note another point Falstaff says Throw the quean in the *channel* and some of the commentators have changed this word because there was no *channel* at or near London and the scene of Falstaff's arrest is clearly placed in London What does it mean? The Cipher is telling something about the English Channel and hence this violation of the geographical unities In the same way it will be found that the sea coast of Bohemia Machiavel in *1st* and *3d Henry VI* and Aristotle in *Trilus* and *Cressida* are to be accounted for they were necessities of the Cipher narrative and the congruities of time and place had to give way to its requirements The correctness of the inside story was more important in the mind of the author than the proprieties of the external play

If the reader will turn to page 56 he will see how adroitly the name of the Spanish city of *Cad* the scene of an English invasion is worked into the text The Prince is talking nonsense to the drawer *Francis* and he says

Wilt thou rob this Leatherne jerkin Christall button Not plated Agat ring
Puke stocking *C dd ce* garter Smooth tongue Spanish pouch?

And the boy very naturally exclaims O Lord sir who do you mean?

Yet here in this rambling nonsense *Cadli e* conceals *Cadiz* and four words distant we have *Spanish*—and Cadiz was a Spanish town In that incoherent jumble of words were probably grouped together the tail end of half a dozen different parts of the Cipher story The wonder of the world will never cease when all this Cipher narrative is worked out it will be indeed—

"The life-long wonder and astonishment"

of mankind for thousands of years to come

It is not, of course, possible for me to prove the truth of my statements as to the foregoing Cipher narrative in this volume, but I hope to follow this work with another, in which I shall give the story in detail, and even follow the sick Shakspeare across the sea. While Cecil could not prove his case against Bacon without the testimony of Shakspeare, it must have been apparent to the Queen that the actor had received warning of his danger from some one about the court, and it might have been that facts enough came out to satisfy the Queen of Bacon's guilt, and hence his inability to rise to any office of great trust during Elizabeth's reign.

But I will give one little specimen which is most significant, and may be clearer to the reader because of its simplicity. In most cases the scenes are divided up into fragments by the stage directions, and these fragments complicate the working of the Cipher, but here the entire scene is but a column in length, about one half of it being in 81 2, and the remainder in the next column, 82 1. The sentence I give is *Harry at length persuaded him to fly*. This significant collocation of words refers to Harry Percy, after a long discussion, persuading Shakspeare to fly the country—the very flight referred to by Coke, in his allusion to clapping a *capias nullatum* on Bacon's back, some years afterward.

The Cipher number is 505. It commences to count from the upper section of 73 2, containing 29 words, therefore, $505 - 29 = 476$, and the number here used is 476. And here we perceive the subtlety of the Cipher. If any one thought he saw on pages 81 and 82 traces of a Cipher, he would naturally look for the key-number on or near those pages, he would not think of going back to the end of a preceding play, *1st Henry IV*, to find the first modifier of a number obtained from the first page of *2d Henry IV*. But here we have the Cipher contained on pages 81 and 82 revealed by a number growing out of pages 73 and 74, eight or nine pages distant.

Now this little scene of one column (scene 3, act II, *2d Henry IV*) is literally packed with Cipher words. I give only a fragment.

First we have

$$505 - 29 = 476$$

But I stated in the chapters in which I explained the Cipher rule that the second group of modifiers was found in 73 1, and that they consisted of 27 or 28, 62 or 63, 90 and 79, and 141 or 142. Here we have in this brief sentence of seven words these modifiers: 28—62—90.

If we deduct 28 from 476 we have 448, if we deduct from it 62 we have 414, if we deduct from it 90, we have 386. Now, if these numbers, carried to a part of the play eight pages distant from where they are obtained, produce a perfectly coherent sentence, no one but an individual lacking in the ordinary faculties of the human mind can believe that it is accidental.

Here, then, we have the sentence

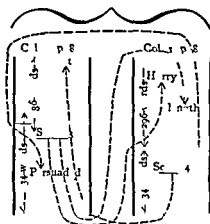
		Word	Page and Column		
$476 - 28 = 448 - 234$ (81 2) = 214	$296 - 214 - 82 + 1 =$				
$83 + 9$ b & h = 92		92	82 1	Harry	
$476 - 62 = 414$ 134 (82 1) = 280	$420 - 280 = 140 + 1 =$	141	81 2	at	
$476 - 28 - 418 - 234$ (81 2) = 214		214	82 1	length	
$476 - 62 - 414$ 296 (82 1) = 118	$186 + 118 = 304$	304	81 2	persuaded	
$476 - 90 = 386 - 296$ (82 1) = 90	$420 - 90 = 330 + 1 =$	331	81 2	him	

	Word	Page and Column	
476—62—414—296 (82 1)—118	118	81 2	to
476—00—386—234 (81 2)—102 96—100—144+1—	140	82 1	fly

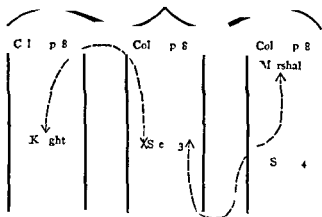
And note that the first formula above 476—28 448— 34 carried up from the end of the scene gives us the 83d word (8 1) which is *Marshal* and here is its associate *Knight*—the Knight Marshal was one of the officers of the court

476—08—448—186 (81 2)— 62	960	81 2	Knight
476—28—448—234 (81)—214 296—214—80+1—	83	8 1	Marshal

But to make the first sentence plainer I give the following diagram showing the precise and regular movement of the four words—*Harry at length persuaded*



Or take the words *Knight Marshal*



Those words—*Harry at length persuaded*—ought alone to settle the question of a Cipher in the Plays

They stand thus

476— 8—
476—6 —
476— 8—
4 6—62—

Harry
at
length
persuaded

But observe the movement of them

476—28	Commence beginning scene 3, <i>down</i> ,	Harry
476—62	“ end scene 3, <i>up</i> ,	at
476—28	“ beginning scene 3, <i>down</i> ,	length
476—62	“ end scene 3, <i>up</i> ,	persuaded.

But everywhere you touch with these numbers in this vicinity you bring out significant words For instance, 476—90 gave us 386 (which yielded *him* and *fly*) But the same 90 (386—296=90), which, carried up 81 2, gave us *him*, carried down the same column gives us *go* (90, 81 2), a word naturally connected with “persuaded him to fly,” and carried up from the end of the break in the same column the same 90 gives us *ode*, and the same 476—28=448, carried through that same first section of 81 2, leaves 262, and this, carried through the second section of 82 1 and down 82 2, *plus* the brackets, gives us *muddy* (“muddy roads”), and the same 90 taken downward from the end of first section of 81 2 yields *now* (the road is now muddy), and if we deduct from 476, instead of 90, its co-modifier, 79, we have left 397, and if we commence at the beginning of scene third, as before, and count down and then up from the end of the scene as in the other instances, we get the word *seek* (the Knight Marshal comes to seek you)

	Word	Page in Column	
476—79=397—231—163 296—163=133+1=134	134	82 1	seek.

And this same 163, down 82 1, *plus* the brackets, is *armed* (the armed soldiers with the Knight Marshal)

And here we have the drunken brother alluded to We saw that 505—29=476—28=448 produced, less the fragments in 81 2, *Harry*, *length*, *muddy*, etc Now, if, instead of counting from the beginning of scene third *downward*, through 234 words, we count upward, through 186 words, counting in that first word (for this part of the narrative belongs to the third scene), we have the following

476—28—118—186=262	262	82 1	A
476—28—118—234=214 133 (82 1)=81 425—81=			
344+1=345	345	82 2	swaggering
476—28=448—186=262—134 (82 1)=128—5 h (134)= 123		82 2	rascal

Here the 214 which produces *swaggering* is the same root-number that produced *length* — “Harry at *length* persuaded,” etc And here we have the statement that he was *drunk*, growing out of the same 414 which gave us *persuaded*

476—62=411 231—180—134 (82 1)—46—5 h (134)=	41	82 2	drunk
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And so I might go on for another volume

Here we have Shakspeare’s sister alluded to *Mistress Hart*—see word 136, 82 2, and word 78, 82 2, and again in *Hart-deere-Harry*, 282, 81 2, and just as we found the *dear* in this triple hyphenation spelled *deere*, because in the Cipher story it referred to a *deer*, so we even have *heart* misspelled, to give us the correct spelling of Shakspeare’s sister’s name Here we have it 273, 80 2, *hart*!

And here, growing out of the same root-number, 448, we have *St Albans*

476—28=448—134 (82 1)=314 420—314=106+1=	107	81 2	St Albans
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And if we count in the nine brackets in the column below *St Albans*, we have the word *bestow*, and if we count in both brackets and hyphens we have *night*, and if we take 414 (476—62=414), which we have seen to alternate with 448, up 82 1, *plus* the brackets, it brings us to *second*, thus

476—28—118—297 (82 1)=151	151	82 2	The
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	Word	Page and Column	
476—62—414 430 (81 1)—414—16+1—17+9 b col —	26	8° 1	second
416—28—448—134—314 420 (81 2)—314—106+1—			
107+12 b & / —119	119	81 2	night

And here we have

416—°8—448—430 (81 1)—18 186—18—168+1—	169	81 2	shall
416—°8—448—134 (81 1)—314 4°0—314—106+1—			
107+9 b col —116	116	82 1	bestow

The *second night* we shall *bestow* ourselves at *St Albans*

416—28—448—°), (82 1)—151—9 b (°9°)—142—			
1 b col —141	141	81 2	at
416—°8—448—134 (82 1)—314 420—314—106+1—	101	8 1	St Albans

Here the number 448 parts at the stage direction in 8 1 and carried up backward and down it produces *at* while carried down backward and up it produces *St Albans*!

And observe how cunningly that *at* is made to do double duty first in the sentence *Harry at length persuades*! etc and then in the above

416—6°—414—134 (81 1)—80 4°0—°80—140+1—	141	81 2	at
416—28—448—297 (81 1)—151—9 b (°9°)—14 —			
1 b col —141	141	81 2	at

Think of the infinite adjustments in every part of this text any one of which failing would destroy much of the Cipher narrative!

And here again we have out of the same root numbers *The Merry Wives of Windsor*

416—6°—414—26 (81 1)—388+50 (84 1)—438	438	84 1	Merry
416—°8—448—186 (81 2)—°6 —57—°05—186 81 °)			
—19—1 b col —18	18	81 1	Wives
416—6°—414—186 (81 2)—2 8—31 (°9 1)—197—			
4 b & b col —193	193	79 2	Windsor

And here we have

416—6°—414—°34 (81 1)—180—57 (80 1)—123 185			
—1 3—65+1—63	63	81 2	Master
416—8—448—186 (81 2)—26 333 (81 1)—262—71			
+1—72+12 b & / col —84	84	81 1	Francis

The word *Francis* occurs in the Folio fifteen times *Francisco* twice *Francis* once and *Fank* ten times or twenty eight in all It is probable that Bacon often refers to himself under the disguise of *Francis* *France* fills up nearly three columns of Mrs Clarke's Concordance and is found in twenty of the Plays even in plays like *The Merry Wives* the *Merchant of Venice* the *Comedy of Errors* and *Hamlet* where we could not naturally expect to meet it In *Love's Labor Lost* act iii scene i the word *Francis* is dragged in very oddly

Arnado Sirra Costard I will infranchise thee

Clown O marry me to one *Francis* I smell some Lenvoy some goose in this

Here *infranchise* is introduced to make a foundation for a pun on *Francis* But as Costard is a man he could not marry a man and the word should be

Frances, and so it is printed in the ordinary editions of to day, but in the Folio of 1623 it is *Francis*! And in the same play we have, act v, scene 1

Pedant *Ba*, pueritia, with a horn added

Page *Ba*, most seely sheepe, with a horn

There is little meaning and no wit in this, but the word *can* added to *Ba*, with the broad pronunciation of that age, would give us, with the misspelled *Irances*, the whole name *Francis Ba-con*

But let us pass away from these examples and this part of *2d Henry II*, and go backward, twenty-six columns, to act v, scene 1, of *1st Henry IV*, and see if the text there also responds to the magical influence of these same Cipher numbers. Some may say that I have shown nothing in the Cipher narrative that asserts that Francis Bacon wrote the Plays. True, and that is one of the proofs of the reality of the work I have performed. If I had wrought out only such sentences as I *desired*, I would probably in the beginning have constructed a sentence directly making the claim that "*I, Francis Bacon, of St Albans, son of the late Lord Chancellor Nicholas Bacon, wrote the so-called Shakespeare Plays*" But I could not find what is not in the text, and I doubt if any such direct and distinct assertion of authorship is made, nor would it be natural, when one thinks it over, that it should be made, for if Bacon proceeds to give, in a long narrative, the history of his life, he would advance, step by step, from his youth upward, we should hear of his first essays in poetry, then of his first attempts at dramatic writing, then of his acquaintance with Shakspeare, then the history of a particular play, and so the narrative would advance without any sign-board declaration of the kind supposed above. But I have shown enough to satisfy any one that Shakspeare did *not* write the Plays, and I have also shown that the man who did write them was a certain *Master Francis*, a cousin of *Cecil*, and that his father's name was *Sir Nicholas*, that he resided at St Albans. But here we have a reference to *my uncle Burly*, which still further serves to identify the mysterious voice which is talking to us out of these arithmetical adjustments, as the voice of the great Francis Bacon. And it comes from another part of the text, showing that the Cipher is everywhere, and it responds, not to 505, like the sentences I have just been giving, but to another Cipher number, 523

Let us commence with 523 at the beginning of scene 2, act 1, *1st Henry IV*, page 70, column 1. From the first word, inclusive, of the scene, upward, we have in the column 341 words. deduct 341 from 523, and we have 182 left, carry this up the preceding column, and it brings us to the word *burly*

Which gape and rub the elbow at the news
Of hurly *burly* innovation

Why are these words not united by a hyphen, as are *water-colours*, two lines below them?

Now, if we take that root number 523 again, and commence at the same point, but count *down* the column, instead of *up*, as in the last sentence, we pass through 138 words, and these deducted from 523 leave 385, now deduct the common modifier, 30 (74 2), and we have 355. Now, instead of going up 69 2, let us carry this 355 to the end of the first section of scene 1, act 1, 69 1, and go upward, there are 179 words from the end of that section to the top of the column, 179 deducted from 355 leaves 176, and 176 carried down the preceding column (68 2) is *uncle*. But if we count from the top of the second section of act 1, scene 1, we have 180 words, and this deducted from 355 leaves 175, which gives us the word *my*. Here we have the words *my uncle*, and, growing out of precisely the same root-number, we have the word *Burly*, by a different count from that just given

	Word	P g and C lumn	
523—138 (40 1)=383—30 (74 2)=355—180 (69 1)=	175	68 2	My
523—138=383—30=355—179 (69 1)=176	176	68 2	uncle
523—138=385—60 (2d § 79 1)=3 5—2 / col —	323	69 2	Burly

Or to give the word *Burly* as at first stated we have

23—341=182 504—182=322+1=323	323	69 2	Burly
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Here the length of column of page 69 was adjusted to the fragments of 70 i so that 5 would produce the word *Burly* both up and down the column!

And observe how singularly this word *uncle* appears in the Plays It is found but once in each of the following plays *Merchant of Venice All's Well Comedy of Errors and Cymbeline* but twice in each of the following plays *Tempest Merry Wives Macbeth Romeo and Juliet and Othello* while it is altogether absent from *The Two Gentlemen of Verona Measure for Measure Love's Labor Lost Midsummer Night's Dream The Taming of the Shrew Twelfth Night The Winter's Tale Henry VIII Coriolanus Timon of Athens Julius Caesar Lear and Anthony and Cleopatra* On the other hand it is found eight times in *King John* twenty times in *Richard II* ten times in *1st Henry IV* seventeen times in *Richard III* and eleven times in *Troilus and Cressida* But while found ten times in *1st Henry IV* and eight times in *Henry V* it does not occur at all in the play between these — *2d Henry IV*! There is no reason why *uncle* should appear eleven times in the Greek play of *Troilus and Cressida* and not at all in that other Greek play of *Timon of Athens* or in the Roman plays of *Coriolanus* and *Julius Caesar* or why it should be found twenty times in *Richard II* and not at all in *Henry VIII*! The explanation will be found to be that in some plays Bacon is telling the history of his youth with which his uncle *Burleigh* had a great deal to do while *Lear Timon of Athens* the Roman plays *Henry VIII* etc were written after his uncle's death and the internal story does not relate to him while the more youthful and joyous plays like *The Two Gentlemen of Verona* and *Love's Labor Lost* were composed before the dark shadow of his kinsman's hostility fell upon his life

And here is another significant fact The difference between the first *Burly* and the last is the difference of deducting the modifier 30 Now let us take the last *Burly* and deduct the other modifier 50 that is go down the column 50 words and what do we find? *Burly* is the 323d word 69 2 counting up the column add 50 to 323 and we have 373 69 and the 373d word is *nephew* and Bacon was *Burleigh's nephew*! Now take that same 186 and carry it through the first section of scene 1 act 1 69 1 we have 1 or 13 left accordingly as we count from the 179th or 180th word and we get the following words

503—341=18 —59=123	123	69 2	Had
503—341=182—60=122 202 (68 2)—122=80+1=	81	68 2	sought
503—341=18 —59=123 202 (68 2)—123=79+1			
=80+2 h=82	82	68 2	to
503—431=182—60=122 202 (68 2)—122=80+1			
=81+2 h=83	83	68 2	intrap
503—341=182—60=122 203 (68 2)—122=81+1			
=82+2 / =84	84	68 2	me

How? By excessive and extravagant praises of the Plays hoping that in his pride Bacon would admit the authorship The accomplice of *Burleigh* and *Cecil* in this work was *Sir Walter* (Raleigh) and *Sir Walter* is often referred to in the text Here we have him

	Word	Page and Column	
523—138 (70 1)=385—180 (69 1)—205	205	68 2	Sir
523—138 (70 1)=385—30=355—120 (69 1)=235—201 (68 2)=34	34	68 1	Walter.

And here is the word *praise*

523—138=385.	385	69 2	praise.
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And the play they especially praised was *The Famous Victories*, one of the early plays, here alluded to simply as the *Victories*. And the same root-number, 123, that produced *sought to intrap me*, produces also *Victories*, thus

523—341 (70 1)=182—59 (69 1)=123	202—123=79+1=80	68 2	Victories
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And note again, that while 523—138 (70 1)=385, and this, counting from the beginning of the second section of 69 1, produced *sir*, and from the top of the first section of 69 1 produced *Walter*, that from the end of the first section of 69 1 it leaves 206, and this less the modifier 30 is 176, and 176 is again *uncle*

523—138=385—179=206—30=176	176	68 2	uncle
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And I could go on and on *ad infinitum*, and show how 176 up from the end of scene third (68 2) produces *King*, and I might then point to the word *Richard's*, 387, 69 1, *deposed*, 25, 68 2, *deprived*, 31, 68 2, *life*, 35, 68 2, *purpose*, 180, 68 2, *council-board*, 92, 68 2, *insurrection*, 329, 69 2, *rebellion*, 296, 69 2, *Sir Walter*, 147-8, 68 2, and a whole host of most significant words, every one of which has its Cipher arithmetical arrangements. And here, too, is told the story of the sending of Percy to Shakspeare's home. There are 283 words in scene 1, act 1, in column 1, page 69

505—193 (75 1)=312—283=29	29	69 2	home
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And here we have the word *strait* growing out of precisely the same root as *home*

505—193 (75 1)=312—59 (fires section, act v, scene 1) =253—191 (68 2)=62	458—62=396+1=397	397	68 1	strait
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And we saw that 29, carried forward to 69 2, made the word *home*, but carried backward to 68 2 and down from the end of scene third, it gives us *directed*, thus

505—193=312—283=29+202=231	231	68 2	directed
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While counting in the four hyphens in 283 and in the column gives us 227, *to*, and 312—120 (from top of act v to top of column)=192, and the 192d word, 69 2, is *bird*, a rare word, the sentence is *directed him to go as straight as a bird flies to his home*, and 312—59 again=253, less the two hyphens in the column, gives us 251 (69 2), *as*, and 312—179 (from end section 1, scene 1, act v, up to top of column) gives us 133, and 133 up the next preceding column (68 2) gives the 261st word, *a (straight as a bird)*, and then we have the word *indirect*. Percy is to go not by the *indirect* ways, but *straight as a bird flies*, etc.

312—179=133	133	68 2	indirect.
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And 312—180 (from the top of second section, act v, scene 1, upward)=132, and this *minus* 50 (74 2) leaves 82, and this carried to the beginning of scene 4 (68 2) and downward gives us *understand* (82+202=284, 68-2), while 83 (312—179=133—50=83) carried up from the same point yields the 120th word, *safety* to let Shakspeare *understand* that his own *safety* requires him to fly. And so I might go on and work out another volume of the story right here

And now let us turn to some other fragments for I desire to show that all the Cipher numbers 505 506 513 516 and 5 3 applied in all part of the text produce coherent narratives which I have now neither the space nor time to work out in full

Take the root number 516 and deduct the 167 words in the second section of 74 2 and we have 349 now deduct the 2 *b* & *h* in 167 and we have 3 7

And here we have a fragment of the statement of Cecil to the Queen to wit that suspecting the real authorship of the Plays the Earl of Shrewsbury went to the Curtain (86 75 1) Play house to see Shakspeare act

$$516-167=349-22 \text{ } b \text{ \& } h (167)=327$$

	W d	Page C l m n	
349-22 <i>b</i> & <i>h</i> -3.7-284 (74 1)-43-10 <i>b</i> (.84)=33	33	73 2	The
349-22 <i>b</i> & <i>h</i> -327-00-77-248-29 447-29=			
418+1=419	419	75 1	Earl
349-22 <i>b</i> & <i>h</i> -3.7-284 (74 1)-43	43	73 2	of
349-22 <i>b</i> & <i>h</i> -327-2.4=73 248-73=175+1=			
176+3=179	179	74 2	Shrewsbury
349-22 <i>b</i> & <i>h</i> -3.7-2.4 (75 1)-73 448-73-375			
+1=376	376	76 1	tells
349-22 <i>b</i> & <i>h</i> -3.7-00=27 248-29-22 <i>b</i> (48)=	7	70 1	me
349-22 <i>b</i> & <i>h</i> -3.7-00=2 7-248-29+449=478	478	76 1	he
349-22 <i>b</i> & <i>h</i> -3.7-00=277-14.0=182-2 <i>b</i> =180	180	70 2	saw
349-22 <i>b</i> & <i>h</i> -3.7-30=297-00 (76 1)=247-146			
(76 2)=101 498-101-39.1+1=398	398	76 1	him
349-22 <i>b</i> & <i>h</i> -327-49 (76 1)=278-2.4 24-			
1.0 <i>b</i> & <i>h</i> -9 508-9=499+1=500	500	70 2	act
349-22 <i>b</i> & <i>h</i> -327-49=278	278	76 2	He
349-22 <i>b</i> & <i>h</i> -3.7-30=29 00=247	247	76 2	said
349-22 <i>b</i> & <i>h</i> -3 7-2.4 (75 2)=73 248-73-17.0			
+1=176+4 <i>b</i> & <i>h</i> =180	180	74 2	I
349-22 <i>b</i> & <i>h</i> -327-30=297-00-247-3 <i>b</i> =43	243	76 2	assure
349-22 <i>b</i> & <i>h</i> -327-00=277-248-29-22 <i>b</i> (748)=	7	74 1	you
349-22 <i>b</i> & <i>h</i> -327-00=277	277	76 2	your
349-22 <i>b</i> & <i>h</i> -327-00-2.7-248-29 447-29=			
418+1=419+2 <i>b</i> =421	421	70 1	divination
349-22 <i>b</i> & <i>h</i> -3.7-193-134 2.4-134-1.0+1=	1.1	74 1	is
349-22 <i>b</i> & <i>h</i> -327-00=277-14.0 (76 2)=13.0-			
8 <i>b</i> & <i>h</i> =124	1.4	74 2	right

And he goes on to say that he --

349-22 <i>b</i> & <i>h</i> -3.7-00=277-2.4 (74 2)=08			
498-08-440+1=441	441	76 1	never
349-22 <i>b</i> & <i>h</i> -3 7-00=277-248-29+193=2 2			
-2 <i>h</i> =270	220	70 1	witnessed

such a performance that he had to stuff his *quouise* (his cap) into his mouth to keep from laughing out loud Shakspeare was acting the part of Hotspur and the Earl says He speaks the rude tongue of the peasant towns of the West ever since the Conquest and --

349-22 <i>b</i> & <i>h</i> -3 7-49 (76 1)=278	278	70 2	his
---	-----	------	-----

	Word	Page and Column	
349—22 <i>b</i> & <i>h</i> =327—30=297—50=247—146=101—3 =98—50=48—1 <i>h</i> =47	47	76 2	walk
is grotesque and laughable			
And Cecil then gives in detail Shakspeare's history after he first came to London, when he was —			
349—22 <i>b</i> & <i>h</i> =327—30=297	297	76 1	constrained
349—22 <i>b</i> & <i>h</i> =327—50=277 448—277=171+1=	172	76 1	to
349—22 <i>b</i> & <i>h</i> =327—30=297—50 (76 1)=247	247	76 1	fly
because Sir Thomas was furious My —			
349—22 <i>b</i> & <i>h</i> =327—30=297—193=104+ <i>b</i> =104	104	75 2	Lord
349—22 <i>b</i> & <i>h</i> =327—50=277 477—277=170+1 =171	171	75 1	was
349—22 <i>b</i> & <i>h</i> =327—30=297—50 (76 1)=247 508—247=261+1=262	262	75 2	furious
And Shakspeare would have been —			
349—22 <i>b</i> & <i>h</i> =327—50=277—145=132	132	77 1	hanged
349—22 <i>b</i> & <i>h</i> =327—50=277	277	76 1	for
349—22 <i>b</i> & <i>h</i> =327—30=297—193=104 15 <i>b</i> & <i>h</i> = 39—50 (76 1)=39+457=496	496	76 2	robbery.
And Cecil's friend Morton —			
349—254 (75 1)=95	95	75 2	remembered
349—146 (76 2)=203 448—203=245+1=246	246	76 1	well
349—146 (76 2)=203—22 <i>b</i> =181	181	75 2	his
349—50 (76 1)=299—27 <i>b</i> =272	272	75 2	appearance
349—254—95—15 <i>b</i> & <i>h</i> =80+50 (74 2)=130	130	74 2	the
349—253=96 284 96=188+1=189+6 <i>h</i> =195	195	74 1	first
349—145=204 3 <i>b</i> (145)=201	201	77 1	time
349—22 <i>b</i> & <i>h</i> =327—50=277 49 (76 1)=228	228	74 2	he
349—22 <i>b</i> & <i>h</i> =327—30=297—193=104 15 <i>b</i> & <i>h</i> =	89	75 2	ever
349—22 <i>b</i> & <i>h</i> =327—50=277—145=132—2 <i>b</i> =130	130	75 2	saw
349—22 <i>b</i> & <i>h</i> =327—30=297—50 (76 1)=247—146= 101 498—101=397+1=398	398	76 1	him
And here we have again, growing out of this root-number, 349, the name of Marlowe			
349—193 (75 1)=156	156	75 2	More
349—254 (75 1)=95—30=65 284 65=219+1=220 +6 <i>b</i> & <i>h</i> col =226	226	74 1	low
And he describes Shakspeare running about the inn-yards, with lanthorn in hand, ready to run an errand or hold a horse Then he says he was a servant of Henslow, corroborating the tradition which said he entered the play-house first “as a servitude,” or servant			
349—22 <i>b</i> & <i>h</i> =327—254—73—30=43 248 43=205 +1=206+1 <i>b</i> col =207	207	74 2	servant
And here we have the name of Philip Henslow			

	Word	Page and Column	
349—22 <i>b & h</i> —37—0 (74 9)—277—0 (76 1)—237—31 (9 1)—196—5 <i>b</i> (31)—191—162—29 610—99— 581+2 <i>h</i> —583	883	77 2	Philip
349—22 <i>b & h</i> —327—30—297—193 (10 1)—104 508—104—404+1—400+1 <i>h</i> —406	406	75 2	Hence
349—22 <i>b & h</i> —327—0—277—18 (74 2)—0 984— 59—90+1—226	296	74 1	low

Observe how craftily *Philip* is hidden in the text Falstaff says If I do fillop me with a three man beetle

The whole thing is forced A *fill p* with a beetle swung by three men is absurd and why are *three man beetle* all hyphenated? Because if they were not *this count would not match* And note too how the same number 516—167—349— *b & h*—3 7 produces *lo v* in *More lo v* and *Hence lo v* reaching the same word *lo v* (6 74 1) up the same column by 65 and 59 Why? Because there are six hyphenated words at the end of column 1 page 74 peasant towns worm eaten hole smooth comforts false and true wrongs all in eight lines and all below *lo v* so that 59 *without* these extraordinary hyphenations produces *lo v* and 65 *with* these extraordinary hyphenations produces the same word *lo v* So that to produce these two sets of words *More lo v* and *Philip Hence lo v* here given *thirteen words* had to be pounded together by hyphenating them *so as to count as five words* Was ever anything like it seen in the annals of literature?

But how was Shakspeare serving Henslow? He was —

349—92 <i>b & l</i> —37—0—277—20 <i>b & h</i> —901	901	70 2	then
349—92 <i>b & h</i> —37—30—97—49 (6 1)—248 508 —248—960+1—961+6 <i>b</i> —967	967	70 2	laboring

for him he was in his service

349—22 <i>b & h</i> —3 7—30—297—0—917—146 (16 9) —101 577—101—416+1—417	477	1	service
--	-----	---	---------

He was acting first in the capacity of call boy to summon the actors when their time came to go upon the stage Here we have it

349—22 <i>b & l</i> —327—0—217—193—84—10 <i>b</i> (193)—	74	70 2	The
349—22 <i>b & h</i> —37—0—277—103—84	84	75 2	office
349—92 <i>b & h</i> —37—30—97—0—247—7 <i>b & h</i> —	240	76 2	of
349—22 <i>b & h</i> —37—193—134—5 <i>l</i> (193)—129—00 (76 1)—79 603—79—04+1—020	95	76 2	call
349—92 <i>b & h</i> —327—50—77—193—84—10 <i>b</i> (173)— 74 408+4—032	532	76 2	boy

And then we have the whole story of Bacon's trouble at the death of Marlowe for although in one sense he was glad that so blatant and dangerous a fellow was not to be brought before the Council to be questioned as to the authorship of his Plays yet Bacon found himself without a mask He consulted Harry Percy who recommended Shakspeare as a shrewd prudent cunning close mouthed man not likely to fall into the troubles which had overtaken Marlowe And we have in the Cipher narrative the whole story of Bacon sending Percy to interview Shakspeare whom he found not as he did later in silken apparel

523—167 (74 2)—306—22 <i>b & h</i> (167)—334 603—334— 269+1—210	270	76 2	He
--	-----	------	----

	Word	Page at Column	
523—167=356—22 <i>b</i> & <i>h</i> =331—30—301	301	75 1	found
523—167=356—22 <i>b</i> & <i>h</i> =334—50—281	281	76 1	him
523—167=356—22 <i>b</i> & <i>h</i> =231—50—281—1 <i>b</i> col —	280	76 2	not
523—167=356—22 <i>b</i> & <i>l</i> =331—30—301	301	76 1	in
523—167=356—22 <i>b</i> & <i>h</i> =331—30—301 417—301 =143+1=144	111	75 1	silken
523—167=356—22 <i>b</i> & <i>h</i> =331 457—331—123— 1=121	121	76 2	apparel,
523—167=356—22 <i>b</i> & <i>l</i> =331	331	76 2	with
523—167=356—22 <i>b</i> & <i>l</i> =331—50 (71 2)—281—163 (78 1)=121—1 <i>l</i> col —120	120	76 2	silver
523—167=356—22 <i>b</i> & <i>h</i> =331—50—281—50 (76 1)— 231 146=88—3 <i>b</i> (116)—85 577—85—192 1—191		77 1	buckles
523—167=356—22 <i>b</i> & <i>l</i> =331—50—281—50—231— 146=88—3 <i>b</i> (146)=85	85	77 1	in
523—167=356—22 <i>b</i> & <i>h</i> =331—50—281—19 (76 1)— 235—3 <i>h</i> col —232	232	76 2	his
523—167=356—22 <i>b</i> & <i>l</i> =331—50—281 603—281 =319+1=320	320	76 2	shoes

And here we have the very picture of how Percy drew him aside one night at the Curtain

523—167=356—22 <i>b</i> & <i>h</i> =331—50—281	281	75 1	drew
523—167=356—22 <i>b</i> & <i>h</i> =331—30—301—50 (76 1)— 251 145 (76 2)=109	109	77 2	aside
523—167=356—22 <i>b</i> & <i>h</i> =331—30—301—13 <i>b</i> col —	291	75 1	night

and made him an offer of one half of all that might be earned by the Plays if he would father them But I must stay my hand and reserve all this for the future

But here is another fragment, and the last, which I will throw into the hopper When the wounded Shakspeare, after his fight with the gamekeepers, was bailed out and taken to his father's house, the village doctor, an apothecary, was sent for, and he told Shakspeare's father that the young man had better fly that, though his wounds were not dangerous, he had but a slender chance for his life, because of the wrath of Sir Thomas He—

505—167 338—22 *b* & *h*=316

316—50=266—50 (76 1)=216—9 <i>b</i> & <i>h</i> =207	207	76 1	feared
316—50=266 448—266=182+1=183	183	76 1	that
316—50=266 19=217—145=72 19=23+457=	480	76 2	he
316—193=123	123	75 2	had
316—50 (74 2)=266—50 (76 1)=216 284—216=68+1=69	74 1		but
316 19=267—145=122 448—122=326+1=327	327	76 1	a
316 19=267—50=217—145=72 577—72=505+1=506	77 1		slender
316—50=266—50=216—145=71—5 <i>b</i> & <i>h</i> =66	66	76 1	chance
316 19=267—145=122 577—122=455+1=456	456	77 1	for
316 19=267—145=122—3 <i>b</i> (145)=119	119	76 1	his
316—253=63 448—63—385+1=386	386	76 1	life

And he advised

	Word	Page and Column	
316—193—123—15 <i>b</i> & <i>h</i> (193) 108	108	76 1	advised
that—			
316—49— ² 67 407—267—190+1—191	191	76 2	he
316—0—266—3 <i>h</i> — ² 63	263	76 2	should
316—49— ² 67—145—122—3 <i>b</i> (145)—119	119	77 1	leave
316—49— ² 67 407— ² 67—190+1—101+5 <i>b</i> —196	196	76 2	at
316—0—266—50—216—0—166—1 <i>h</i> —160	160	75 2	once
And he proceeds to tell the gossip of the village			
316—193—123—10 <i>b</i> & <i>h</i> (193)—108—0—08 603—			
58—40+1—46	546	76 2	I
316—140—171	171	77 1	heard
316—145—171	171	76 2	say
316—140—171 448—171—277+1—2,8	2,8	76 1	that
316—0— ² 66—145—121—2 <i>h</i> —119	119	76 1	his
316—140—171—3 <i>b</i> (145)—168	168	76 1	Lordship
316—248—68	68	74 1	who
316—0—286—49 (76 1)— ² 37	237	76 2	is
316—49—267—0 <i>b</i> col — ² 63	262	78 1	an
316—49—267 603— ² 67—336+1—337	337	76 2	honest
316—49—267—15 <i>b</i> & <i>h</i> —2,2	2,2	76 1	man
316—140—171—3 <i>b</i> (140)—168 577—168—409+1—	410	77 1	but
316—30—286—140—141	141	76 1	not
316—30— ² 86—0—236 603—236—367+1—368+ 8 <i>b</i> —3,6	376	76 2	as
316—140—171—3 <i>b</i> (145)—168 577—168—409+1— 410+3 <i>h</i> —413	413	77 1	patient
316—0—60—140—101—3 <i>b</i> (145)—118 577—118 —459+1—460+3 <i>l</i> col —463	463	77 1	as
316—145 (76 2)—171 577—171—400+1—407	40	77 1	Job
316—30—286—49— ² 37 407—237—200+1—221+ 5 <i>b</i> col —2 6	206	76 2	was
316—193—103—15 <i>b</i> & <i>l</i> —108 448—108—340+1—	341	76 1	in
316—50 (74 2)—266—49 (76 1)—217 603—217—386 +1—387+3 <i>b</i> (145)—390	390	76 2	the
316—50 (74 2)— ² 66—0 (76 1)—216	216	76 2	greatest
316—50 (74 2)— ² 66—50 (76 1)—216—140—71 84— 71—213+1—214+6 <i>h</i> —200	2 0	74 1	rage
316—0—266—146—100—3 <i>b</i> col —117	117	76 1	and
316—49— ² 67—7 <i>h</i> & <i>b</i> — ² 60	260	76 2	said
316—0—66—145—121 498—101—377+1—3,8	3,8	76 1	he
316—146—100—3 <i>b</i> (146)—167 508—167—341+1— 342+6—348	348	75 2	is
316—193—123—15 <i>b</i> & <i>h</i> (193)—108—50—58+407— 010—3 <i>b</i> —512	510	76 2	going
316—193—123—49 (76 1)—74	74	76 2	to
316—49 (76 1)—267—145—122	102	77 1	hang
316—145 (76 2)—171—145— ² 6 448— ² 6—302+1—	3 3	76 1	every
316—49 (76 1)— ² 67—15 <i>b</i> & <i>h</i> col — ² 2	252	76 1	man
316—048 (74 2)—68	68	74 1	who

	Word	Page and Column	
316—248 (74 2)=68—7 <i>b</i> col =61	61	75 1	was
316—145 (76 2)=171	171	76 1	engaged
316—248=68+193=261—5 <i>b</i> & <i>h</i> col =256	256	75 1	in
316—30=286—145=141 498—141=357+1=358	358	76 1	the
316—50=266—32 (79 2)=234+162=396—2 <i>h</i> col =	394	78 1	destruction
316—50=266—145 (76 2)=121—3 <i>b</i> (145)=118—			
5 <i>b</i> & <i>h</i> col =113	113	76 1	of
316—162 (78 1)=154	154	77 2	his
316—30=286—161 (78 1)=125 448—125=323+1=	324	76 1	fish
316—145 (76 2)=171 498—171=327+1=328	328	76 1	pond

And Shakspeare's father tells him that many a man had been hanged for a less offense, and that Sir Thomas would not scruple to give him the full extent of the law, and that it did not take much in that day to send a man to the gallows, and that he had better fly And he sends him off with his parental blessing and a very little money

And here, before closing the Cipher narrative, I would say that it may be objected that I have not given in detail much of the story set forth in the prospectus and preliminary notice of my book, as to Bacon's attempted suicide and Percy's visit to Stratford This is true, but I have given much that I did not promise, such as Shakspeare's marriage and the description of Ann Hathaway And instead of furnishing the reader with a book of seven hundred pages, as promised, I submit to him a book of nearly one thousand pages

And the question may be asked, "Did Shakspeare know there was a cipher in the Plays asserting Bacon's authorship and exposing his own pretensions?" I think he did I think that famous visit of Ben Jonson to Stratford, shortly before his death, conveyed to him the intelligence, and that he requested Bacon to write an inscription for his tombstone that would prevent his bones being cast out when the exposure came But he took a still further and most remarkable precaution

There has been found recently (1884) in the Bodleian Library an old letter from a certain William Hall, a Queen's College man, who took his B A degree in October, 1694, to Edward Thwaites, of Queen's College, a well-known Anglo-Saxon scholar Halliwell-Phillipps pronounces the letter genuine, and has printed it for private circulation, with a preface, in which he shows that it was probably written in December, 1694, seventy-eight years after Shakspeare's death Mr Hall was visiting Stratford and wrote to his "dear Neddy" He quotes the famous lines on the tombstone, and adds, "The little learning these verses contain would be a very strong argument of the want of it in the author" He says that Shakspeare ordered those four lines to be cut on his tombstone during his life-time, and that he did so because he feared his bones might some day be removed, and he further says that they buried him "*full seventeen feet deep, deep enough to secure him*"

And so, seventeen feet below the surface, and with those famous lines above him

Blest be the man that spares these stones,
And cursed be he that moves my bones,

Shakspeare awaits the revelation of the Cipher

CHAPTER XXII

THE WORD PERSONAL

R p rt me a d my causes right
To the u sat isfied H l t s

I BEGAN this book with an apology I end it with another No one can be more conscious of its defects than I am So great a subject demanded the utmost care, deliberation and perfection while my work has, on the other hand been performed with the utmost haste and under many adverse circumstances

It was my misfortune to have announced in 1884 that I believed I had found a Cipher in the Plays From the time I put forth that claim until the copy was placed in the hands of the publishers I made no effort to advertise my book But the assertion was so startling and concerned writings of such universal interest that it could not be suffered to fall unnoticed I felt at the same time that I owed some duties to the nineteenth century as well as to the sixteenth and hence my work was greatly broken in upon by public affairs After a time the reading world became clamorous for the proofs of my surprising assertion and many were not slow to say that I was either an impostor or a lunatic Goaded by these taunts I made arrangements to publish before I was really ready to do so and then set to work under the greatest strain and the highest possible pressure to try to keep my engagements with my publishers But the reader can readily conceive how slowly such a Cipher work as this must have advanced when every word was a sum in arithmetic and had to be counted and verified again and again In the meantime upon my poor devoted head was le loose a perfect flood tide of denunciation ridicule and misrepresentation from three fourths of the newspapers of America and England I could not pause in my work to defend myself but had to sit in the midst of an arctic winter, and patiently endure it all while working

from ten to twelve hours every day, at a kind of mental toil the most exhausting the human mind is capable of

These facts will, I trust, be my excuse for all the crudeness, roughness, repetitions and errors apparent in these pages

In the Patent Office they require the inventor to state clearly what he claims I will follow that precedent

I admit, as I have said before, that my workmanship in the elaboration of the Cipher is not perfect There are one or two essential points of the Cipher rule that I have not fully worked out I think that I see the complete rule, but I need more leisure to elaborate and verify it abundantly, and reduce my workmanship to mathematical exactness

But I claim that, beyond a doubt, *there is a Cipher in the so-called Shakespeare Plays*

The proofs are *cumulative* I have shown a thousand of them

No honest man can, I think, read this book through and say that there is nothing extraordinary, unusual and artificial in the construction of the text of *1st* and *2d Henry IV* No honest man will, I think, deny the multitudinous evidences I present that the text, words, brackets and hyphens have been adjusted arithmetically to the necessity of matching the ends of scenes and fragments of scenes with certain root-numbers of a Cipher No man can pretend that such words and phrases as the following could come in this, or any other book, by accident, held together in every case by the same Cipher numbers

THE NAMES OF PLAYS

- 1 *Measure for Measure*, three times repeated
- 2 *Contention of York and Lancaster*, three times repeated
- 3 *The Merry Wives of Windsor*, twice repeated
- 4 *Richard the Second*, twice repeated
- 5 *Richard the Third*, given once
- 6 *King John*, twice repeated

THE NAMES OF PERSONS

- 1 *Shakspeare*, repeated about twenty times
- 2 *Marlowe*, repeated several times
- 3 *Archer*, used once
- 4 *Philip Henslow*, used once in full, and twice without first name
- 5 *Field*, several times repeated
- 6 *Cecil*, many times repeated
- 7 *The Earl of Shrewsbury*, two or three times repeated

- 8 *Sir Thomas Lucy* twice repeated
- 9 *Hayward*
- 10 *Harry Percy* many times repeated
- 11 *Master Francis*
- 1 *My Uncle Burleigh* twice repeated
- 13 *My Lord John the Bishop of Worcester* used twice
- 14 *Detrick King of Arms*
- 15 *Ann Hathaway*
- 16 *Ann Whalley* twice repeated
- 17 *King Harry father of the present Queen*
- 18 *Sir Nicolas* twice repeated
- 19 *Sir Waller*

NAMES OF PLACES

- 1 *St Albans* twice repeated
- 2 *The Fortune Play house*
- 3 *The Curtain Play house*
- 4 *New Place*
- 5 *Guinegate*
- 6 *The Fire of Smithfield*
- 7 *Holland*
- 8 *The Low Countries*
- 9 *The fish pond* twice repeated

SIGNIFICANT PHRASES

- 1 *The old jade* many times repeated
- The old terma ant* many times repeated
- 3 *My cousin* many times repeated
- 4 *The royal tyrant*
- 5 *The royal maiden*
- 6 *The rascally knave*
- 7 *A butcher's prentice*
- 8 *Glo'e makin'* two or three times repeated
- 9 *The King's evil*
- 10 *Fifteen hundred and fifteen*

Now I submit to all fair minded men whether this is not an astonishing array of words to find in about a dozen pages of the text of two plays and whether there is any other writing on earth in which in the same space these words can be duplicated. I can not believe there is. But remember that not only are these significant and most necessary words found in this brief compass but they fit exactly into sentences every word of which grows out of the same determinate Cipher number. But in addition to all this remember the dense packing of some columns and the sparse condition of the adjoining columns remember how *heart* is spelled *hart* where it refers to Shakspeare's sister remember how *and it* is

spelled *an't*, and not *and't*, where allusion is had to Bacon's *aunt*, remember how *dear* is spelt *decree* when it refers to *dear*, remember how *speciato* is separated by a hair space into *speci ato*, so as to give the terminal syllable of *Shake-speci*, remember how the rare word *rabbit* is found in the text precisely cohering, arithmetically, with *hunting*. Then turn to the Cipher story on page 79 of the Folio, where not only scattered words come out, but where whole long series of words are so adjusted, with the aid of the brackets and hyphens, as to follow precisely the order of the words in the play! Then remember how every part of this Cipher story fits precisely into what we know historically to be true, and, although much of it is new, that part is, in itself, probable and reasonable.

The world will either have to admit that there is a Cipher in the Plays, or that in the construction of this narrative I have manifested an ingenuity as boundless as that which I have attributed to Bacon. But I make no such claim. No ingenuity could *create the words* necessary to tell this extraordinary story, unless they were in the text. Take Bulwer's *Richelieu*, or Byron's *Manfred*, or Goldsmith's *She Stoops to Conquer*, or any other dramatic composition of the last hundred years, and you will seek in vain for even one-tenth of the significant words found herein, and as to making any of these modern plays tell a coherent, historical tale, by counting *with the same number* from the ends of scenes and fragments of scenes, it would be altogether and absolutely impossible.

I do not blame any man for having declared *à priori* against the possibility of there being a Cipher in the Plays. On the face of it such a claim is improbable, and, viewed from our nineteenth century standpoint, and in the light of our free age, almost absurd. I could not, in the first instance, have believed it myself. I advanced to the conception slowly and reluctantly. I expected to find only a brief assertion of authorship, a word or two to a column. If any man had told me five years ago that these two plays were such an exquisite and intricate piece of microscopic mosaic-work as the facts show them to be, I should have turned from him with contempt. I could not have believed that any man would involve himself in such incalculable labor as is implied in the construction of such a Cipher. We may say the brain was abnormal that created it. But

how, after all can we judge such an intellect by the ordinary standard of mankind? If he sought immortality he certainly has achieved it, for, once the human family grasps the entirety of this inconceivable work it will be drowned in an ocean of wonder. The Plays may lose their charm the English language may perish but tens of thousands of years from now if the world and civilization endure, mankind will be talking about this extraordinary welding together of fact and fiction this tale within a tale this sublime and supreme triumph of the human intellect. Beside it the *Iliad* will be but as the rude song of wandering barbarians and *Paradise Lost* a temporary offshoot of Judaism.

I trust no honest man will feel constrained for consistency's sake because he has judged my book unheard to condemn it heard. It will avail nothing to assail me. I am not at issue. And you cannot pound the life out of a fact with your fists. A truth has the indestructibility of matter. It is part of God the threads of continuity tie it to the throne of the Everlasting.

Edmund Burke said in a debate in Parliament about the population of the American colonies 'While we are disputing they grow to it. And so, even while the critics are writing their essays to demonstrate that all I have revealed is a fortuitous combination of coincidence keen and able minds will be taking up my imperfect clues and reducing the Cipher rule to such perfection that it will be as useless to deny the presence of the sun in the heavens as to deny the existence of the inner story in the Plays.

And what a volume of historical truths will roll out of the text of this great volume! The inner life of kings and queens the highest perhaps the basest, of their kind the struggles of factions in the courts the interior view of the birth of religions the first colonization of the American continent in which Bacon took an active part and something of which is hidden in *The Tempest* the death of Mary Queen of Scots the Spanish Armada told in *Love's Labor Lost* the religious wars on the continent the story of Henry of Navarre the real biography of Essex the real story of Bacon's career his defense of his life hidden in *Henry VIII* his own downfall in cipher being told in the external story of the downfall of Wolsey. What historical facts may we not expect of which that account of the introduction

of "the dreaded and incurable malady" into England is a specimen, what philosophical reflections, what disquisitions on religion, what profound and unrestrained meditations ! It will be, in short, the inner story of the most important era in human history, told by the keenest observer and most powerful writer that has ever lived And then think of the light that will be thrown upon the Plays themselves, their purposes, their history, their meaning ! A great light bursting from a tomb, and covering with its royal effulgence the very cradle of English Literature

And so I trust my long-promised book to the tender mercies of my fellow-men, saying to them in the language of the old rhyme.

Be to its faults a little blind,
And to its virtues very kind

BOOK III.

•CONCLUSIONS•

"Delayed,
But nothing altered What I was, I am"
Winters Tale, IV 3

BOOK III

CONCLUSIONS

CHAPTER I

DELIA BACON

P t d s r r w t r v e
W h h s h l d e p e s l e r g o d l e s t
A g L 3

NO work in regard to the Baconian theory would be complete without some reference to Miss Delia Bacon who first announced to the world the belief that Francis Bacon was the real author of the Plays

America should especially cherish the memory of this distinguished lady Our literature has been to too great an extent a colonial imitation oftentimes diluted of English originals But here is a case where one of our own transplanted race out of the depths of her own consciousness, marshaled to her conclusions by her profound knowledge advanced to a great and original conception

I MISS BACON'S BIOGRAPHY

I am indebted to Mr W H Wymon¹ for the following notes of Miss Bacon's biography

Delia Bacon was born in Tallmadge Ohio February 1811 She was the daughter of Rev David Bacon one of the early Western missionaries and sister of the late Rev Dr Leonard Bacon She was educated at Miss Catharine E Beecher's school in Hartford and is described as a woman of rare intellect and attainments Her profession was that of a teacher and lecturer the first woman

¹ *Bac Sh k f B bl gr phy*

Mrs Farrar says, whom she had ever known to speak in public. At this time she resided in Boston. Having conceived the idea of the Baconian authorship, she became a monomaniac on the subject. Visiting England, in 1853, in search of proofs for her theory, she spent five years there, first at St Albans, where she supposed Bacon to have written the Plays, then at London, where she wrote *The Philosophy of Shakespeare Unfolded*, and subsequently at Stratford-on-Avon. Here, after the publication and non-success of her book, she lost her reason wholly and entirely. She was returned to her friends in Hartford, in April, 1858, and died there, September 2, 1859.

Mrs John Farrar, in her interesting little book, *Recollections of Seventy Years*, (pp 319, etc), gives the following account of Miss Bacon's first appearance as a lecturer

The first lady whom I ever heard deliver a public lecture was Miss Delia Bacon, who opened her career in Boston, as teacher of history, by giving a preliminary discourse describing her method, and urging upon her hearers the importance of the study.

I had called on her that day for the first time, and found her very nervous and anxious about her first appearance in public. She interested me at once, and I resolved to hear her speak.

Her person was tall and commanding, her finely-shaped head was well set on her shoulders, her face was handsome and full of expression, and she moved with grace and dignity. The hall in which she spoke was so crowded that I could not get a seat, but she spoke so well that I felt no fatigue from standing. She was at first a little embarrassed, but soon became so engaged in recommending the study of history to all present, that she became eloquent.

Her course of oral lessons or lectures on history interested her class of ladies so much that she was induced to repeat them, and I heard several who attended them speak in the highest terms of them. She not only spoke but read well, and when on the subject of Roman history she delighted her audience by giving them, with great effect, some of Macaulay's *Lays*.

I persuaded her to give her lessons in Cambridge, and she had a very appreciative class, assembled in the large parlor of the Brattle House. She spoke without notes, entirely from her own well-stored memory, and she would so group her facts as to present to us historical pictures calculated to make a lasting impression. She was so much admired and liked in Cambridge, that a lady there invited her to spend the winter with her as her guest, and I gave her the use of my parlor for another course of lectures. In these she brought down her history to the time of the birth of Christ, and I can never forget how clear she made it to us that the world was only then made fit for the advent of Jesus. She ended with a fine climax that was quite thrilling.

In her Cambridge course she had maps, charts, models, pictures, and everything she needed to illustrate her subject. This added much to her pleasure and ours. All who saw her then must remember how handsome she was, and how gracefully she used her wand in pointing to the illustrations of her subject. I used to be reminded by her of Raphael's sibyls, and she often spoke like an oracle.

She and a few of her class would often stay after the lesson and take tea with me, and then she would talk delightfully for the rest of the evening. It was very inconsiderate in us to allow her to do so, and when her course ended she was half dead with fatigue.

II HER LOVE AFFAIR

Delia Bacon's life was one of many sorrows. It would almost seem as if there is some great law of compensation running through human lives so that those who are to be happy in immortal fame too often pay for it by unhappy careers on earth. It is difficult to conceive of a more wretched life than was that of Francis Bacon. For a few short years only he rode the waves of triumphant success but his youth was enshrouded in poverty, and his age covered with dishonor. Even the great philosophical works which the world now holds as priceless were received with general ridicule and contempt but his fame is to day the greatest on earth and will so continue as long as our civilization endures.

And we seem to see the same great law of compensation running through the life of poor unhappy Delia Bacon. Filled with a divine enthusiasm for truth her ideas were received by an ignorant and bigoted generation with shouts of mockery. Nay more as if fortune had not done its worst in this her very heart was lacerated and her womanly pride wounded by a creature in the shape of a man—a Reverend (!) Alexander McWhorter.

A writer in the *Philadelphia Times* of December 6th 1886 gives the following account of this extraordinary affair.

Four young men were smoking in a chamber at a hotel in New Haven. It is not to be assumed that they were drinking as well as smoking for at least one of them had been a theological student in the Yale Divinity School who was then a resident licentiate of the university and another was a nephew of a professor in the theological department of that institution. Although they were so near to the cloth they were a set of jolly dogs these young men and so not averse to a good cigar. Indeed the resident licentiate in whose room they were gathered was not only a good fellow but a very rich young man. Presently a waiter entered and delivered a note to the host. It was couched in the following words:

Miss Delia Bacon will be happy to see Mr _____ at the rooms at the Hotel this evening or at any time that may be convenient to him.

Delia Bacon was the daughter of a Michigan missionary and when she came east in her girlhood it was to qualify herself as a teacher. At school she made rapid progress in everything except in English composition to excel in which she most aspired and later on it was conceded that her learning was not only unusual but extraordinary in a woman. She was indeed from the outset of her career as an instructor a sibil in aspect as in fact and her classes at New Haven and Hartford when she succeeded in establishing them soon became the fashion. Her lectures for such her lessons really were were attended by the most cultivated ladies of the two chief cities of Connecticut the wives of the governors of the State the judges of the courts the professors in the colleges and other

dignitaries, who came to her to learn wisdom. It was her custom to give receptions at her parlors, and, as she was admitted to be particular and discriminating in her invitations, it was esteemed an honor, especially by young men, to receive them. This accounts for the peculiar phraseology of the letter quoted above, and it would deprive her invitation to the resident licentiate of any indelicacy, although he had not been formally presented to her, if she had reason to know that he desired to call upon her.

Such was the case.

The young theologian lived at the same hotel, and had sought an introduction. He was ten years her junior. He was well known, and was a young man of good repute. He and Miss Bacon met daily at the same table. She had no objection to the introduction, but the person who it was proposed should make it was objectionable to her. She therefore considered the request for an introduction as equivalent to the ceremony, and asked the young man to call. Had the resident licentiate been a gentleman who was offended at the informal character of the invitation, he would simply have put the letter into the fire and said nothing about it. The young theologian, from a want of that delicacy he affected to find absent in another, chose to adopt a different course. He read the note to his companions. He and they considered the invitation a gross violation of propriety in the lady. It was with them the subject of uproarious mirth, but the resident licentiate accepted the invitation all the same, and, after making the call, wrote a ludicrous account of the affair for the amusement of one of his classmates, a clergyman, already ordained and ministering to a charge. But his first visit was not his last. He was more than pleased with Delia Bacon's intellectual attainments—he was interested in her personal attractions. He called upon her frequently. He showed her marked attention. He acted as her escort in public. He professed for her a profound and lasting affection, and would not take "no" for an answer. He even followed her to a watering-place, with no other excuse than to be near her. These two—the learned lady of New Haven, always busy and already impressed with the notion that she had "the world's work" to perform, and the resident licentiate, idle, because he was rich, and living near the university for years after he should have been caring for souls—were lovers. She had allowed him to ensnare her affections, notwithstanding the discrepancy in their years. He was completely fascinated by the brilliant talk of a refined and cultivated woman, to whom the whole field of *belles lettres* was a familiar garden. They read and studied together, and, with two such natures, it was only natural that their talk should be more of books than of love. She even confided to him her favorite theory that was afterwards to take complete possession of her, that Shakspeare was not the author of Shakespeare's Plays, and that they were written in cipher in order to conceal for a time a profound system of political philosophy which it was her mission to reveal. He approved these ideas and encouraged the delusion in its incipient stages. Then, when he tired of the flirtation, as all men do who fall in love with women older than themselves, he turned viciously upon his uncomplaining victim and contemptuously characterized an affair, that had begun with baseness on his part, a literary intimacy. Indeed, the very person to whom objection was made by the lady became from the very outset the confidant of her admirer, and either saw or heard or read everything she subsequently wrote to him. Besides exposing her correspondence, the resident licentiate, while he was paying devout court to the lady, was, also, at all times, secretly holding her up to ridicule among his friends, and, when it was reported he was engaged to marry her, he indignantly declared his surprise that any one who knew him should think him such a fool.

The matter grew, after a time into a scandal and eventuated in a trial before a council of the Congregational Church

The clerical Lothario asserted in his own behalf that he had never made a declaration of affection—that so far as he was concerned there had been no sentiment—not a thimbleful. In disproof of this Miss Bacon's mother and brother testified that they had seen a letter from her suitor to her that was a real love letter. This letter contained an account of the progress of the affection of the gay young cleric for the tall sibyl. In it were such expressions as: "Then I loved you. I have loved you purely fervently. Though you should hate me my sentiment for you would remain unchanged." He said he would retain this sentiment through life, in death, and after death. The toothsome gossip once begun it went from pious tongue to pious ear and from pious ear to pious tongue until it had spread all over the State of Connecticut and even penetrated New York and Boston. Not only were the old Professor and his family concerned in the circulation of the story almost from the outset, but his house became the resort of those who wished to hear it. Day after day his reception room was thronged with those who came to listen to the tale of wonder. As we have seen, other clergymen and professors repeated the story everywhere on pretense of defending their clerical brother. It was in this way that the facts in the case reached the ears of Miss Bacon's friends.

From village to village, from city to city, the marvel spread, wrote Catherine Beecher afterwards, till almost every village in New England was agitated with it. No tale of private scandal had ever before been known to create so extensive an excitement.

It is scarcely surprising that as the tale was told the wonder grew. The story of a literary lady of five and thirty angling for a clergyman of twenty-five and ensnaring his unsophisticated affections—it was always told with his share in the courtship carefully excluded—could not fail to prove grateful to the ears of good people to whom society scandal and sensations were a boon not often afforded.

No one can read all this without thrills of indignation at the base wretch who could thus, for the amusement of his friends, trifle with the affections of a great and noble hearted woman. And it is not difficult to realize what must have been the feelings of the eloquent scholar to find herself the talk of all New England and to have the tenderest emotions of her heart laid bare and made the subject of discussion by a public Congregational Church council. The whole thing is horrible. And the writer in the *Philadelphia Times* intimates that this great trial of her heart and pride had something to do with the final overthrow of the poor lady's reason.

III THE PUTNAM'S MAGAZINE ARTICLE

It would seem that the thought that Shakspeare did not write the Plays was conceived by Miss Bacon as far back as 1845, but it was not until 1856 that she announced her belief to the world.

This announcement was made in *Putnam's Magazine* of January, 1856, in the first article of that number. The editor was careful to accompany the essay by a disavowal of any belief on his part in the truth of the theory. He said

In commencing the publication of these bold, original, and most ingenious and interesting speculations upon the real authorship of Shakespeare's Plays, it is proper for the editor of *Putnam's Monthly*, in disclaiming all responsibility for their startling view of the question, to say that they are the result of long and conscientious investigation on the part of the learned and eloquent scholar, their author, and that the editor has reason to hope that they will be continued through some future numbers of the magazine

But they were not continued. I have been told that Miss Bacon's friends interfered to prevent the publication of any more such startling and radical ideas. Mrs. Farrar gives a different explanation. Be that as it may, this essay is the only one that appeared from her pen in any American publication, and it is the one thing that will save *Putnam's Magazine* from being forgotten.

Much has been said about Miss Bacon's insanity, as if it had some necessary connection with the Baconian heresy and grew out of it. And every one who has denied that the poacher of Stratford wrote the Plays has been met with the reminder that Miss Bacon died in a mad-house. It seems to have been forgotten that a great many worthy people have died in mad-houses who believed that Shakspeare himself wrote the Plays, and a great many others have ended their lives there who never heard of either Shakspeare or Bacon. And for one to go out of his mind implies that he has some mind to go out of, and hence Miss Bacon's critics have spoken from the assurance of positive safety. The truth is, insanity does not come from opinions or theories, but it is a purely physical disease, implying degeneration of the substance-matter of the brain. A theory should stand or fall by itself, on its own merits, upon the facts that can be adduced in its support, not by reference to the personal careers of its advocates. If this were not so, what religion on earth could not, in this way, be proved false? For the insane asylums are full of people whose mania is some form or other of religious belief. And the poet tells us, that

From Marlborough's eyes the tears of dotage flow,
And Swift expires a driveler and a show

But does it follow that Marlborough was not one of the greatest and most successful military leaders that ever lived or that Swift was not a powerful and incisive writer and thinker?

The injustice and absurdity of all such arguments is further shown in the fact that the first book ever written in defense of Shakspeare, against the assaults of Delia Bacon and William Henry Smith was the work of one Geo H Townsend, of London published in 1857 and the author of it subsequently became crazy and committed suicide. But no Baconian ever argued therefrom that every man who believed Shakspeare wrote the Plays was necessarily a lunatic and would end by self murder unless sent, as Grant White suggested, to the insane asylum. The Shakspeareans have been insolent because they were cowardly. They felt that the universal prejudice and ignorance sustained them inasmuch as the clear seeing and original thinkers are necessarily in the minority in all generations. In all ages it has been the multitude who were wrong and the few who were right.

IV HER VISIT TO ENGLAND

Mrs Farrar gives the following account of Delia Bacon's visit to England

She expressed a great desire to go to England and I told her she could go and pay all her expenses by her historical lessons. Belonging to a religious sect in which her family held a distinguished place she would be well received by the same denomination in England and have the best of assistance in obtaining classes. After talking this up for some time I perceived that I was talking in vain. She had no notion of going to England to teach history all she wanted to go for was to obtain proof of the truth of her theory that Shakspeare did not write the Plays attributed to him but that Lord Bacon did. This was sufficient to prevent my ever again encouraging her going to England or talking with her about Shakspeare. The lady whom she was visiting put her copy of his works out of sight and never allowed her to converse with her on this her favorite subject. We considered it dangerous for Miss Bacon to dwell on this fancy and thought that if indulged it might become a monomania which it subsequently did.

She went from Cambridge to Northampton and spent the summer on Round Hill as a boarder at a hydropathic establishment. Separated from all who knew her and were interested in her she gave herself up to her favorite theme. She believed that the Plays called Shakespeare's contained a double meaning and that a whole system of philosophy was hidden in them which the world at that time was not prepared to receive and therefore Lord Bacon had left it to posterity thus disguised. At Round Hill she spent whole days and weeks in her chamber took no exercise and ate scarcely any food till she became seriously ill. After much suffering she recovered and went to New York. To pay her expenses she was

obliged to give a course of lessons in history, but her heart was not in them — she was meditating a flight to England. *Her old friends and her relations would not, of course, furnish her with the means of doing what they highly disapproved,* but some new acquaintances in New York believed in her theory, and were but too happy to aid her in making known her grand discovery. A handsome wardrobe and ample means were freely bestowed upon her, and kind friends attended her to the vessel which was to carry her to England on her Quixotic expedition. Her mind was so devoted to the genius of Lord Bacon that her first pilgrimage was to St Albans, where he had lived when in retirement, and where she supposed he had written all those Plays attributed to Shakespeare. She lived there a year, and then came to London, all alone and unknown, to seek a home there. She thus describes her search after lodgings

On a dark December day, about one o'clock, I came into this metropolis intending, with the aid of Providence, to select, between that and nightfall, a residence in it. I had copied from the *Times* several advertisements of lodging-houses, but none of them suited me. The cab-driver, perceiving what I was in search of, began to make suggestions of his own, and, finding that he was a man equal to the emergency, and knowing that his acquaintance with the subject was larger than mine, I put the business into his hands. I told him to stop at the first good house which he thought would suit me, and he brought me to this door, where I have been ever since. Any one who thinks this is not equal to Elijah and his raven, and Daniel in the lion's den, does not know what it is for a lady, and a stranger, to live for a year in London, without any money to speak of, maintaining all the time the position of a lady, and a distinguished lady, too, and above all, such a one cannot be acquainted with the nature of cab-drivers and lodging-house keepers in general.

V A NOBLE LONDONER

And in marked contrast with the treatment she received from her friends and relatives, who refused to give her money or encouragement, is the course of this poor lodging-house keeper in London. His memory should be perpetuated for the honor of our common humanity. She continues in her letter

The one with whom I lodge has behaved to me like an absolute gentleman. No one could have shown more courtesy and delicacy. For six months at a time he has never sent me a bill, before this I had always paid him weekly, and I believe that is customary. When after waiting six months I sent him ten pounds, and he knew that it was all I had, he wrote a note to me, which I preserve as a curiosity, to say that he would entirely prefer that I should keep it. I have lived upon this man's confidence in me for a year, and this comparatively pleasant and comfortable home is one that I owe to the judgment and taste of a cab-driver. Your ten pounds was brought me two or three hours after your letter came, and I sent it immediately to Mr Walker, and now I am entirely relieved of that most painful feeling of the impropriety of depending upon him in this way, which it has required all my faith and philosophy to endure, because he can now very well wait for the rest, and perceive that the postponement is not an indefinite one. Your letter has warmed my heart, and *that was what had suffered most*. I would have frozen into a Niobe before I would have asked any help for myself, and would sell gingerbread and apples at the corner of a street for the rest of my days before I could stoop, for myself, to such humiliations as I have borne in behalf of my work — and I knew that I had a right to demand aid for it.

VI HER INTERVIEW WITH CARLYLE

In her first interview with Carlyle she told him of her great discovery in regard

to Shakespeare's Plays so called and he appeared to be interested in her if not in her hypothesis but he treated that with respect and advised her to put her thoughts on paper. She accordingly accepted an arrangement kindly made for her by Mr. Ralph Waldo Emerson with the editors of a Boston magazine worked very hard and soon sent off eighty pages. A part of this was published and she received eighteen pounds for it. Had this contract been carried out the money made by it would have supported her comfortably in London but there arose some misunderstanding between her and the editors owing perhaps to her want of method and ignorance of business. She considered herself very ill used and would have nothing more to do with them.

VII HER SANITY

We are struck here by the fact that while Thomas Carlyle and Ralph Waldo Emerson not only believed in the possibility of her theory being correct and were ready to aid her to obtain a public hearing and while she was living upon the bounty of poor Mr. Walker and the contributions of Mrs. Farrar and other literary acquaintances her own family and immediate friends seem to have abandoned her to starvation in London. It could not have been upon any question of her sanity for the *Putnam's Magazine* article gives no indication of lunacy it is an exceedingly lucid and able essay and certainly Carlyle and Emerson were better fitted to judge of her mental condition than any coterie of the McWhorter stripe could possibly be and those eminent men it seems believed her to be sane enough to be entitled to a full publication of her views. It may have been that the mere theory that Francis Bacon wrote the Shakespeare Plays was, in that day regarded by the average mind in New England as sufficient proof of lunacy without any other act or acts on the part of the unhappy individual who possessed it.

And even Mr. Nathaniel Hawthorne — another distinguished writer of that day — held out his hand and helped her. His course throughout was courteous and generous and should be remembered to his everlasting honor.

VIII THE PUBLICATION OF HER BOOK

Mrs. Farrar says

She now found an excellent and powerful friend in Mr. Hawthorne. He kindly undertook to make an agreement with a publisher and promised her that her

book should be printed if she would write it. Deprived of her expected endowment from writing articles for a periodical, she was much distressed for want of funds, and suffered many privations during the time that she was writing her book. *She lived on the poorest food*, and was often without the means of having a fire in her chamber. She told me that *she wrote a great part of her large octavo volume sitting up in bed to keep warm*.

There is scarcely a more tragical story in the whole history of literature. This noble, learned woman, with a mind that penetrated far beyond her contemporaries, suffering for want of food in London, and writing her great work wrapped in the bed-clothes, for lack of a fire in her chamber.

Is it any wonder that her mind finally gave way? Where is the brain that could long stand such a strain? Poverty, hunger, cold, intense and long-continued mental labor, the estrangement from friends, the cruel indifference of relatives, the contempt of the world, the sneers of the shallow and the abuse of the base.

And does any one believe she would have had to endure such sufferings if she had been writing a sentimental, shallow book to illustrate the heroic career and magnificent virtues of that illustrious money-grabber of Stratford? No. All New England would have come to her relief. She suffered because she proclaimed a belief that the ignorant age regarded as improbable. She was scouged into the mad-house by men who called themselves critics. And to the honor of England be it remembered that when she was denied a hearing in America, and was abandoned by her own kith and kin, she found friends and a publisher in London.

Mrs Farrar continues

It was when her work was about half done that she wrote to me the letter from which I have made the foregoing extract. Her life of privation and seclusion was very injurious to both body and mind. How great that seclusion was is seen in the following passage from another of her letters to me.

I am glad to know that you are still alive and on this side of that wide sea which parts me from so many that *were once so near*, for I have lived here much like a departed spirit, looking back on the joys and sorrows of a world in which I have no longer any place. I have been more than a year in this house, and have had but three visitors in all that time, and paid but one visit myself, and that was to Carlyle, after he had taken the trouble to come all the way from Chelsea to invite me, and though he has since written to invite me, I have not been able to accept his kindness. I have had calls from Mr Grote and Mr Monckton Milnes, and Mr Buchanan came to see me, though I had not delivered my letter to him.

All the fine spirits who knew Miss Bacon found in her what pleased and interested them, and, had not that one engrossing idea possessed her, she might have had a brilliant career among the literary society of London.

Yes it was her dissent from the common opinion of mankind that ruined everything

One dark winter evening after writing all day in her bed she rose threw on some clothes and walked out to take the air Her lodgings were at the West End of London near to Sussex Gardens and not far from where my mother lived She needed my address and suddenly resolved to go to the house of Mrs R—— for it She sent in her request and while standing in the doorway she had a glimpse of the interior It looked warm cheerful and inviting and she had a strong desire to see my mother so she readily accepted an invitation to walk in and found the old lady with her daughter and a friend just sitting down to tea Happily my sister remembered that a Miss Bacon had been favorably mentioned in my letters from Cambridge so she had no hesitation in asking her to take tea with them The stranger's dress was such an extraordinary deshabille that nothing but her lady like manners and conversation could have convinced the family that she was the person she pretended to be She told me how much ashamed she was of her appearance that evening she had intended going only to the door but could not resist the inclination to enter and sit down at that cheerful tea table which looked so like mine in Cambridge

IX HER JOURNEY TO STRATFORD

Poor soul! In rags and wretchedness she clung to the task which she believed God had assigned to her

The next summer I was living in London The death of a dear friend had just occurred in my house the relatives were collected there and all were feeling very sad when I was told by my servant that a lady wished to see me I sent word that there was death in the house and I could see no one that night The servant returned saying She will not go away ma'am and she will not give her name

On hearing this I went to the door and there stood Delia Bacon pale and sad I took her in my arms and pressed her to my bosom she gasped for breath and could not speak We went into a vacant room and sat down together She was faint but recovered on drinking a glass of port wine and then she told me that her book was finished and in the hands of Mr Hawthorne and now she was ready to go to Stratford upon Avon There she expected to verify her hypothesis by opening the tomb of Shakspeare where she felt sure of finding papers that would disclose the real authorship of the Plays I tried in vain to dissuade her from this insane project she was resolved and only wished for my aid in winding up her affairs in London and setting her off for Stratford This aid I gave with many a sad misgiving as to the result She looked so ill when I took leave of her in the railroad carriage that I blamed myself for not having accompanied her to Stratford and was only put at ease by a very cheerful letter from her received a few days after her departure

On arriving at Stratford she was so exhausted that she could only creep up to bed at the inn and when she inquired about lodgings it was doubtful to herself and all who saw her whether she would live to need any One person expressed this to her but her brave heart and strong will carried her out the next day in search of a home and here as in London she fell into good hands She entered a very pretty cottage the door of which stood open found no one in it but sat down

[illegible]

1. 凡在本行開辦之各項業務，均應遵守本行所訂之各項規章，並應隨時注意本行所訂之各項規章，如有違反者，本行將依法究辦。

1. 在 1954 年 10 月 1 日以前，
 2. 在 1954 年 10 月 1 日以后，
 3. 在 1954 年 10 月 1 日以后，
 4. 在 1954 年 10 月 1 日以后，
 5. 在 1954 年 10 月 1 日以后，

אשר יצאנו ממצרים ונעלה אל הרי סיני
ויראה את ישראל את אלהיו

1. 凡在本行开立存款账户的客户，均可向本行申请开立支票。
 2. 支票的有效期为自签发之日起 10 个工作日内。
 3. 支票的金额不得超过账户余额。
 4. 支票的签发人必须是账户持有人或其授权代理人。
 5. 支票的收款人必须是本行开户的客户。
 6. 支票的签发必须使用本行提供的支票簿。
 7. 支票的签发必须加盖本行规定的印章。
 8. 支票的签发必须填写完整，包括日期、金额、收款人等。
 9. 支票的签发必须使用中文。
 10. 支票的签发必须符合相关法律法规的要求。

1. 凡在本行开立存款账户的客户，均可向本行申请开立个人定期存款账户。
 2. 开立个人定期存款账户时，客户须填写《个人定期存款开户申请书》，并提供有效身份证件。
 3. 本行提供多种期限的个人定期存款产品，包括三个月、六个月、一年、二年、三年、五年等。
 4. 客户可根据自身资金需求，选择相应的存款期限。
 5. 本行定期存款利率按照中国人民银行规定的利率执行，具体利率以本行公示为准。
 6. 客户存入资金后，资金将自动转入指定的定期存款账户。
 7. 客户可随时通过本行网上银行、手机银行或柜台查询账户余额及交易明细。
 8. 本行提供灵活的提前支取服务，客户可根据需要提前支取部分或全部存款。
 9. 客户在办理定期存款业务时，请仔细阅读相关协议条款，了解各项权利和义务。
 10. 如有疑问，请咨询本行客户经理或拨打客服热线。

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The above findings are contrary to the view of a life cycle savings hypothesis. It may be that over the long run the effect of the above changes in the savings conditions may be to increase the savings rate and thereby to reduce the savings rate.

It has been the habit to speak of her book as an insane production. Doubtless the shadow of the coming mental aberration may hang over parts of it and obscure the style but there is a great deal in it that is clear cogent and forceful. As it may interest the reader who cannot readily procure a copy of the original work I copy a few extracts. The work is called *The Philosophy of the Plays of Shakspeare Unfolded*.

X THE ART OF THE PLAY WRITER

Certainly at the time when it was written it was not the kind of learning and the kind of philosophy that the world was used to. Nobody had ever heard of such a thing. The memory of man could not go far enough to produce any parallel to it in letters. It was manifest that this was *nature* the living nature the thing itself. None could perceive the tint of the school on its robust creations no eye could detect in its sturdy compositions the stuff that books were made of and it required no effort of faith therefore to believe that it was not that. It was enough to believe and men were glad on the whole to believe that it was not that—that it was not learning or philosophy—but something just as far from that as completely its opposite as could well be conceived of.

How could men suspect as yet that this was the new scholasticism the New Philosophy? Was it strange that they should mistake it for rude nature herself in her unschooled spontaneous strength when it had not yet publicly transpired that something had come at last upon the stage of human development which was stooping to nature and learning of her and stealing her secret and unwinding the clue to the heart of her mystery?

How could men know that this was the subtlest philosophy the ripest scholasticism the last proof of all human learning when it was still a secret that the school of nature and her laws that the school of natural history and natural philosophy too through all its lengths and breadths and depths was open and that the schools—the schools of old chimeras and notions—the schools where the jangle of the monish abstractions and the fifes and the trumpets of the Greeks were sounding—were going to get shut up with it.

How should they know that the teacher of the New Philosophy was Poet also—must be by that same anointing a singer mighty as the sons of song who brought their harmonies of old into the savage earth—a singer able to sing down antiquities with his new gift able to sing in new eras?

But these have no clue as yet to track him with they cannot collect or thread his thick showered meanings. He does not care through how many mouths he draws the lines of his philosophic purpose. He does not care from what long distances his meanings lool toward each other. But these interpreters are not aware of that. They have not been informed of that particular. On the contrary they have been put wholly off their guard. Their heads have been turned deliberately in just the opposite direction. They have no faintest hint beforehand of the depths in which the philosophic unities of the piece are hidden. It is not strange therefore that these unities should have escaped their notice and that they should take it for granted that there were none in it. It is not the mere play reader who is ever going to see them. It will take the philosophic student with all his clues to master

them It will take the student of the New School and the New Ages, with the torch of Natural Science in his hand, to track them to their center

XI THE AGE OF ELIZABETH

We all know what age in the history of the immemorial liberties and dignities of a race—what age in the history of its recovered liberties, rescued from oppression and recognized and confirmed by statute, this was We know it was an age in which the decisions of the Bench were prescribed to it by a power that had “the laws of England at its commandment,” that it was an age in which Parliament, and the press, and the pulpit, were gagged, and in which that same justice had charge, diligent charge “of amusements also, and of those who only played at working” That this was a time when the play-house itself,—in that same year, too, in which these philosophical plays began first to attract attention, and again and again,—was warned off by express ordinances from the whole ground of “the forbidden questions”

To the genius of a race in whose nature development, speculation and action were for the first time systematically united, in the intensities of that great historical impersonation which signalizes its first entrance upon the stage of human affairs, stimulated into premature activity by that very opposition which would have shut it out from its legitimate fields, and shut it up within those impossible, insufferable limits that the will of the one man prescribed to it then,—to that many-sided genius, bent on playing well its part even under these conditions, all the more determined on it by that very opposition—kept in mind of its manliness all the time by that all-comprehending prohibition on manhood, that took charge of every act—irritated all the time into a protesting human dignity by the perpetual meannesses prescribed to it, instructed in the doctrine of human nature and its nobility in the school of that sovereignty which was keeping such a costly crib here then, “Let a beast be lord of beasts,” says Hamlet, “and your crib shall stand at the king’s mess,” “Would you have me false to *my nature*?” says another, “rather say I *play* the *man* I am,” to that so conscious man, playing his part under these hard conditions, on a stage so high, knowing all the time what theater that was he played it in, how “far” those long-drawn aisles extended, what “far-off” crowding ages filled them, watching his slightest movements, who knew that he was acting “even in the eyes of all posterity that wear this world out to the ending doom” to such a one studying out his part beforehand, under such conditions, it was not one disguise only, it was not one secret literary instrumentality only, that sufficed for the plot of it That toy stage which he seized and converted so effectually to his ends, with all its masks did not suffice for the exigencies of this speaker’s speech, “who came prepared to speak well” and “to give to his speech a grace by action.”¹

XII MISS BACON’S PERSECUTORS

I take pleasure in giving the following very interesting letter from William D O’Connor I need not say that Miss Elizabeth P Peabody, of Jamaica Plains, Massachusetts, referred to in it, is well and honorably known as the friend of Emerson and Hawthorne

¹ Delia Bacon, *The Philosophy of the Plays of Shakespeare Unfolded*, pp 285-7

and all the really great men of New England Always a woman of remarkable mental powers, she has attained a vast age with unclouded intellect

WASHINGTON D C LIFE SAVING SERVICE October 29 1887

MY DEAR FRIEND

I have your note about the suppression of Miss Bacon's MS I had the story from Miss Peabody more than twenty five years ago and lately again when I saw her at Jamaica Plains

Her second version differs from the first only in this — She now does not think it was a life of Raleigh but she told me it was when I first talked with her and her memory was nearer the event and I am sure that the extracts from the Life of Raleigh which you will see in the early part of Miss Bacon's book are her attempt to recall from memory some fragments of the lost MS which I remember Miss Peabody told me long ago had cost twelve years labor and the loss of which was a staggering blow to its author

The tale ran thus Emerson was powerfully impressed with Miss Bacon's theory and stood her friend in it from first to last He was instrumental in sending her to England to prosecute her studies on the subject there and gave her letters of introduction to many people and got her material aid Before sailing it was arranged that the continuation to the *Putnam's Magazine* article in 1856 should appear in the same magazine and she went off flushed with hope and confidence

Now came the beginning of disaster Richard Grant White and some other Shaksperioloters tore down to Putnam's howled over the profanation like cayotes and finally scared him into discontinuing the publication

Then Emerson had to write to Miss Bacon that her MS was rejected and she in turn wrote back to have it sent to her in England for publication there probably in her book which she was then projecting

The MS (which I believe to have been a Life of Raleigh and a sort of a key to the theory dwelling as I have been told it did on the nature of Raleigh's School) was sent to one of Emerson's brothers William Emerson at New York for safe keeping In some way and for some reason which I cannot gather it was passed over to the care of Miss P—— R—— at Staten Island

When Miss Bacon's request to have the MS sent to her in England was received Miss R—— was asked to have it brought over to New York to William Emerson

The story goes that she got into a close carriage with the package at her residence on Staten Island with the intention of driving to the ferry crossing over to New York and delivering it in person to William Emerson It was in the dark twilight of an autumn evening the roads were miry and full of hollows and the carriage swayed and joggled as it rolled In one of these vehicular convulsions the package rolled from Miss P——'s lap into the straw covered bottom of the carriage Miss R—— put her hand down in search of it and not coming upon it reflected that it was perfectly safe in the close interior and would be better found when the carriage arrived at the ferry where its motions would cease and light would aid in the search Presently the terminus was reached but the MS could not be found though a rigorous investigation was made I was told that it was advertised for but nothing was ever heard of it

Was ever any occurrence more unexplainable or more sinister? I do not like

to suspect Miss R of complicity with any foul play, for I have always heard that she was a high-minded lady, but how can this loss be explained under the circumstances? When you bring to mind the nature of a coach interior, you will see that the MS could not be bounced out or jolted out by any possibility. It is an utter mystery.

However, the MS was lost, and it is said that Miss Bacon went wild when she got the next letter from Emerson telling her the bad news.

Whatever may be the explanation of this incident, I think there can be little doubt that Delia Bacon was persecuted by the Grant Whites of that era, denied a hearing in her own country, and driven to a foreign land to find a publisher. The treatment of the poor woman from first to last was simply shameful. She was persecuted into the mad-house and the grave by men who called themselves scholars and gentlemen. Their asinine hoofs beat upon the great sensitive brain of the shrinking woman, and every blow was answered by a shriek. And when, at last, they had, by their onslaughts, destroyed her intellect, the braying crew wagged their prodigious ears, and in stentorian chorus clamored that her insanity was indubitable proof of the falsehood of her theory, and of the wisdom which lay concealed in their admirable and learned hoofs.

XIII DELIA BACON'S PORTRAIT

It is with deep regret that I find myself unable to fulfill the promises made by my publishers, in their advertisements, to give the public, in this work, a copy of Delia Bacon's portrait. They applied some months since to her nephew the Rev Leonard W Bacon, of Savannah, Georgia, and he referred them to his brother, Theodore Bacon, a lawyer, in Rochester, N Y. He replied that he possessed a picture of Delia Bacon, an old daguerreotype, but that the dress was peculiar and not fitted for publication. My publishers then offered to send an artist to Rochester to copy the features, and that they would give in the book simply an engraving of the face and head. A representative of the firm even went to Rochester, in connection with the matter, but failed to find Mr Bacon. After considerable correspondence a family council was at last held upon this grave subject, and "the family" refused to furnish my publishers with a copy of the picture, or permit them to copy it themselves.

It is difficult to account for such action. I know of no precedent for it. The world is entitled to look upon the features of its illustrious characters and I cannot understand how any family has a right to monopolize them. Suppose there was but one picture of Francis Bacon in the world and that was in the hands of the family of one of his nephews and they refused to permit the world to look at it! In this case the sun printed the picture and it would seem especially to belong to mankind. But poor Delia's ill fate pursues her even beyond the grave — she was suppressed by her family living and she is suppressed by them dead.

If the authors of books had been clamoring for years past for Delia Bacon's picture, the case might be different but this is the first work ever published which seeks to defend the poor misused woman and to honor her by giving her features to the world — and it is refused permission to do so! If the picture itself was utterly unfit to be seen by human eyes it might be different but I am told that copies are being circulated in private hands.

It is to be regretted that some of the tender solicitude now shown toward the picture of Delia Bacon by her family was not manifested for the poor woman herself when she was starving and shivering and living on the charity of strangers in London. But

Seven cities claimed immortal Homer dead
Through which the living Homer begged for bread

I am shocked to hear since writing the above that there is reason to believe that 'the family' refuse to permit Delia Bacon's portrait to appear in this book because they do not *want her identified with the theory that Francis Bacon wrote the Shakespeare Plays!*

Alas! and alas! As if Delia Bacon had any other claim upon immortality than the fact that she originated that very theory! And as if there was any chance of any of her family escaping utter oblivion in a generation or two except by their connection with her and through her with that very theory. It is incomprehensible.

CHAPTER II

WILLIAM HENRY SMITH

Here's Nestor, —
Instructed by the antiquary times,
He must, he is, he cannot but be wise
Irculus and Cressida, ii, 3

WE turn to the Nestor of the Baconian question — the distinguished William Henry Smith, who will always be remembered as the first of Francis Bacon's countrymen who saw through the Shakespearean myth, and announced the real authorship of the Plays

It is a gratification to know that this distinguished gentleman is still alive, in hale old age, to witness the overthrow of the delusion which he challenged in 1856. His portrait, which we here present, represents a jovial, clear-headed, kindly-hearted man

I MR SMITH DESCRIBED

A Baconian correspondent, writing to *Shakespeariana*, describes Mr Smith as follows

He is an old gentleman, seventy-five or seventy-six years of age, I think, with the brightest of eyes and the most energetic, kind manner that you can imagine. His interest in the Baconian subject is still so great that he can hardly allow himself to speak upon it, it excites him too much, and on this account he has never attended any of our meetings, although he comes here after them to hear the news. He considers that we have got quite past him, and he will never again be dragged into controversy. But no one is better up than he is, both in Bacon and Shakespeare. As a young man his education seems to have been peculiar. He was thrown very much upon himself and upon a few books, which he has evidently read until he has them at his fingers' ends. A few choice classics, Burton's *Anatomy of Melancholy* and *The Pilgrim's Progress* for his theology, Bacon for his solid reading, Shakespeare for his lighter studies. It was the persistent reading of these two groups of works which brought him to perceive the identity of their tone, their field of knowledge, and finally of their author. He had no preconceived ideas, but the conviction grew upon him. He belonged to a young men's debating

club. One day a subject for debate being lacking he proposed that it should be debated whether Bacon or Shakespeare had the better claim to the authorship of the Plays. The subject was considered at first too monstrous to be discussed but John Stuart Mill being one of the members spoke strongly in favor of giving Mr Smith a hearing. A paper was accordingly read and produced such a sensation that Mr Smith was requested to print it in the form of a letter to Lord Ellesmere the then head of the Shakespearean Society. Of course it was virulently assailed by the Shakspeareans who tried by caricature and ridicule to annihilate Mr Smith and his notions. He then wrote a fuller statement and published it in a little two shilling sixpence volume and having done this he retired from the scene. He did not care he said to have literary mud cast at him the truth would come out some day. Great domestic troubles overtook him and for a while he lost interest in everything even in the fate of his book living a very reclusive life sometimes in London but more often in a little country estate in Sussex. He is a highly entertaining old gentleman always ready with his joke and his apt quotation and with a laugh of infectious jollity. He had he says no desire to live but now he certainly would like to abide the publication of Mr Donnelly's book and see how the learned Shakspeareans are going to wriggle out of their very decided statement.

II THE CHARGE OF PLACIARISM

Mr W H Wyman in his *Bacon Shakespeare Bibliography* has the following remarks

A question of precedence as to the Baconian advocacy arose between Mr Smith and Miss Bacon's friends. Hawthorne in his preface to Miss Bacon's book animadverted upon Mr Smith for taking to himself this lady's theory resulting in the correspondence published in Smith's book. In his letter Mr Smith claimed that he had never seen Miss Bacon's *Putnam's Monthly* article until after his pamphlet was published and also that he had held these opinions for twenty years previously. But as Miss Bacon's article was published eight months previous to his pamphlet and reviewed in the *Athenaeum* in the meantime his want of knowledge was certainly very singular and the precedence must be awarded to her.

It seems to me that any one who reads this famous pamphlet of 1856 will come to the conclusion that these animadversions are not just. There is no resemblance in the mode of thought between Miss Bacon's argument and that of Mr Smith. Miss Bacon dealt in the large general comprehensive propositions involved in the question. Mr Smith's essay is sharp keen and bristling with points. Both show wonderful penetration but it is of a different kind. Miss Bacon's is the penetration of a philosopher. Mr Smith's that of a lawyer.

Neither should it be a matter of surprise that two different minds should arrive at the same conclusions at the same time on

this question the only wonder is that the whole world did not reach the same views simultaneously with them

III MR HAWTHORNE'S CHARGE

Concerning this question of originality in the discussion of the question, Nathaniel Hawthorne, in his Preface to Miss Bacon's book, had this to say

Another evil followed. An English writer, (in a "Letter to the Earl of Ellesmere," published within a few months past), has thought it not inconsistent with the fair play on which his country prides itself, to take to himself this lady's theory, and favor the public with it as his own original conception, without allusion to the author's prior claim. In reference to this pamphlet, she (Miss Bacon) generously says

This has not been a selfish enterprise. It is not a personal concern. It is a discovery which belongs not to an individual, and not to a people. Its fields are wide enough and rich enough for us all, and he that has no work, and whose will, let him come and labor in them. The field is the world's, and the world's work henceforth is in it. So that it be known in its real comprehension, in its true relations to the weal of the world, what matter is it? So that the truth, which is dearer than all the rest—which abides with us when all others leave us, dearest then—so that the truth, which is neither yours nor mine, but yours *and* mine, be known, loved, honored, emancipated, mitered, crowned, adorned—"who loses anything, that does not find it?" And what matters it? says the philosophic wisdom, speaking in the abstract, what name it is proclaimed in, and what letters of the alphabet we know it by?—What matter is it, so that they spell the name that is good for all, and good for each?—for that is the *real* name here?

Speaking on the author's behalf, however, I am not entitled to imitate her magnanimity, and, therefore, hope that the writer of the pamphlet will disclaim any purpose of assuming to himself, on the ground of a slight and superficial performance, the results which she has attained at the cost of many toils and sacrifices

IV MR SMITH EXONERATED BY MR HAWTHORNE

In 1857 Mr Smith published his book *Bacon and Shakespeare An Inquiry touching Players, Play-houses and Play-writers in the days of Elizabeth*. By William Henry Smith. London John Russell Smith, 36 Soho Square, and he prefaced it with copies of a correspondence between Mr Hawthorne and himself. In this correspondence Mr Smith assured Mr Hawthorne

I had never heard the name of Miss Bacon until it was mentioned in the review of my pamphlet in the *Literary Gazette*, September, 1856. If it were necessary I could show that for upwards of twenty years I have had the opinion that Bacon was the author of the Shakespeare Plays

To which Mr Hawthorne replies, June 5, 1887, as follows

I beg leave to say that I entirely accept your statement as to the originality and early date of your own convictions regarding the authorship of the Shakespeare

Plays and likewise as to your ignorance of Miss Bacon's prior publication on the subject. Of course my imputation of unfairness or discourtesy on your part falls at once to the ground and I regret that it was ever made.

My mistake was perhaps a natural one although unquestionably *the treatment of the subject in your Letter to the Earl of Ellesmere differs widely from that adopted by Miss Bacon*.

I now see that my remarks did you great injustice and I trust that you will receive this acknowledgment as the only reparation in my power.

V THE CONVERSION OF LORD PALMERSTON

One of the first and greatest converts to the Baconian theory was made by Mr Smith's book namely the famous Premier of England Lord Palmerston. Mr Wyman quotes the following from an article in *Fraser's Magazine* for November 1865:

Literature was the fashion of Lord Palmerston's early days when (as Sydney Smith remarked) a false quantity in a man was pretty nearly the same as a *faux pas* in a woman. He was tolerably well up in the chief Latin and English classics but he entertained one of the most extraordinary paradoxes touching the greatest of them that was ever broached by a man of his intellectual caliber. He maintained that the Plays of Shakespeare were really written by Bacon who passed them off under the name of an actor for fear of compromising his professional prospects and philosophic gravity. Only last year when this subject was discussed at Broadlands Lord Palmerston suddenly left the room and speedily returned with a small volume of dramatic criticisms in which the same theory (originally started by an American lady) was supported by supposed analogies of thought and expression. There he said read that and you will come to my opinion. When the positive testimony of Ben Jonson in the verses prefixed to the edition of 1633 was adduced he remarked Oh these fellows always stand up for one another or he may have been deceived like the rest. The argument had struck Lord Palmerston by its originality and he wanted leisure for a searching exposure of its groundlessness.

The volume alluded to was Smith's *Bacon and Shakespeare*.¹

The truth was that the comprehensive mind of the great statesman who had ruled the British Empire for so many years needed but a statement of the outlines of the argument to leap at once to the conclusion that there was no coherence between the life of the man of Stratford and the mighty works which go by his name.

In America we have a gentleman who for breadth of mind knowledge of affairs keenness of observation and depth of penetration deserves to be named in the same breath with Lord Palmerston. I refer to the celebrated BENJAMIN F BUTLER whose genius has adorned alike the walks of peace and the fields of war. General

¹Ba Sh he f e B bl g p 6

Butler, like Lord Palmerston, needed but the presentation of the argument to reach the conclusion that Francis Bacon wrote the Plays, and that opinion he has maintained inflexibly during a period of thirty years

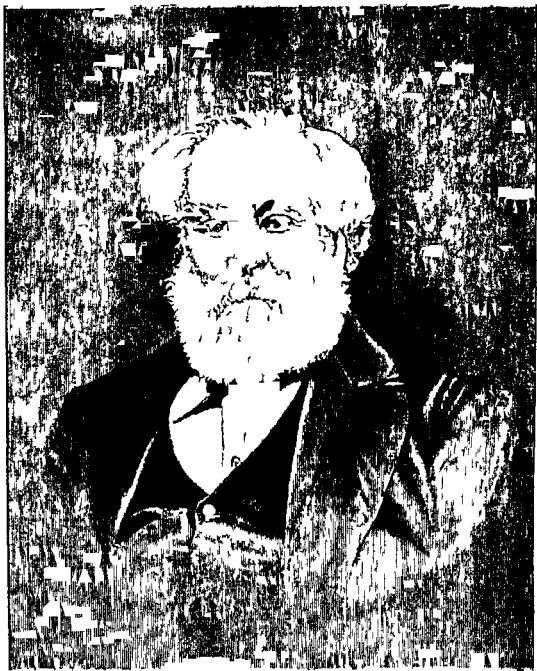
When such large and trained intelligences accept the theory of the Baconian authorship, as not only reasonable, but conclusive it is amusing to see small creatures, who have never been known outside of their own bailiwicks, protesting, with their noses high in the air, that the theory is utterly absurd and ridiculous, and that it is an insult to their brain-pans to be even asked to consider it

VI A WONDERFUL FACT BROUGHT OUT

Mr Smith's book, already referred to, is a very able and original performance. It contained, for the first time, many of the arguments that have since been used by all the writers on the subject. It is evident that his observation is very keen. I find, for instance, this paragraph, which has a curious bearing on the Cipher in the Plays

We may here mention a fact which we have remarked, and have not seen noted by any commentator—that every page in each of the three first folio editions *contains exactly the same amount of matter*—the same word *which begins or ends the page in the 1623 edition, begins and ends the page in the 1632 and 1664 editions*, proving that they were printed from one another, if not from the same types. The 1685 edition is altogether different

This is a very remarkable fact. The curious paging of the 1623 edition must have been precisely followed in the edition printed nine years later, and again in the edition printed forty-one years later. Now, there were no stereotype or electrotypes plates in those days, and the type could not have been kept standing for forty-one years. There are but two explanations. The first is, that some person of means, we will say the author of the Plays, solicitous to secure the perpetuation of the Folio from the waste and ravages of "devouring time," had had printed in 1623 other editions, dated, on the title-pages, 1632 and 1664, and left them to be brought out by friends at those dates. The second explanation is that some man or men had been left behind, some friends of Bacon, or some secret society, if you please, like the *Rosicrucians*, who, knowing that there was a cipher in the Plays, and that it depended



William Henry Smith 1887
Oct. 79.

on the arrangement of the matter on the pages of that first Folio of 163 took pains to see that the printers in reprinting the Plays copied the exact arrangement of the text found in that Folio of 163.

It is not within the human possibilities that any printer unless peremptorily instructed so to do would or could repeat the arrangement of the matter found in the first Folio — with three hundred words in one column and six hundred in another with the stage directions as I have shown in one case taking up two or three inches of space and in another crowded into the corner of a speech of one of the characters.

And on either supposition — that all the editions were really printed in 163 from the same type or that the printing of the editions of 163 and 1664 was supervised and directed by some intelligent person with a purpose — on either supposition I say it shows there was some mystery about that first Folio. Surely Heminge and Condell would not print copies of the Folio in 163 to be put forth forty one years thereafter and surely no person in 163 or 1664 would insist on repeating the exact arrangement of type in the edition of 163 if he did not know that there was something of importance attached to and depending on that arrangement.

But after the edition of 1664 that directing intelligence had passed away and the Plays were left to take their natural course and hence the folio edition of 1685 departed altogether from the standard set by the 163 Folio and ever after until we reach the modern era of *fac similes* the arrangement of every edition as to paging etc. has been utterly unlike that of the first Folio.

Francis Bacon was determined that his name and writings should not perish from the face of the earth hence in his will he left especial directions that copies of his philosophical works should be presented to all the great libraries then in existence and with the same profound prevision he may have arranged with Sir Thomas Meutis Harry Percy Sir Tobie Matthew and other friends who were doubtless in the secret of the Cipher that editions should be put forth after his death with the same arrangement of the text on which the Cipher depended so as to increase the chances of the work continuing to exist and of the Cipher being found out.

VII IN CONCLUSION

But it must be a source of gratification to the countrymen of Francis Bacon, if the wreath of immortal glory is to be taken from the head of Shakspeare and placed on the brow of another, that there was one Englishman with sagacity enough to look through the illusions so cunningly constructed around the subject, and perceive the hidden truth, as early as any other, and that for the first steps of this great revelation they are not altogether indebted to foreigners. It must be the hope of all men that this patriarch may long live, in hale old age, to enjoy the honors justly belonging to him.

It was my intention to have given, in this work, Miss Bacon's famous *Putnam's Magazine* article in full and also Mr Smith's original letter to the Earl of Ellesmere, but I find my book already too large, and I am reluctantly constrained to omit them. I would say in conclusion that I possess copies of the original essays, and I consider them worth a good deal more than their weight in gold.

CHAPTER III

THE BACONIANS

I count myself in nothing else so happy
As in a soul remembering my good friend
And all my fortune I pass with my love
It shall be still my true love's recompense

F A S H I O N

I AM sure that if the spirit of Francis Bacon could stand at my side and speak it would say

In the day of my rehabilitation let not those who have maintained my cause be forgotten do you justice to the clear heads and kind hearts that have labored to bring me to the possession of my own They have endured abuse and mockery for my sake let them be set right in the eyes of mankind

In this spirit I have given the two preceding chapters in this spirit I shall briefly refer to a few of the leading advocates of the theory that Francis Bacon wrote the Plays

I WILLIAM D O'CONNOR

The first book ever published subsequent to the utterances of Delia Bacon and William Henry Smith in which the Baconian theory was advocated was a work published in 1860 entitled *Harrington A Story of True Love* By William D O'Connor Boston Thayer and Eldridge 1 mo, pp 558

I quote from Mr Wyman's *Bibliography*¹ the following extracts descriptive of this book

Hawthorne in his *Recollections of a Gifted Woman* (title 7) says of Miss Bacon's book

I believe it has been the fate of this remarkable book never to have had more than a single reader But since my return to America a young man of genius and

¹ *See* *con-Sh k pe e P M g p 3*

enthusiasm has assured me that he has positively read the book from beginning to end, and is completely a convert to its doctrines

It belongs to him, therefore, and not to me — whom, in almost the last letter that I received from her, she declared unworthy to meddle with her work — it belongs surely to this one individual, who has done her so much justice as to know what she wrote, to place Miss Bacon in her due position before the public and posterity

The "young man" referred to (in 1863) is the author of this novel. The story itself is of the times of the Fugitive Slave Law. Mr. O'Connor introduces his own Baconian theories through the dialogue of his title-hero, Harrington.

He also renders an acknowledgment to Miss Bacon as their source, in a note at the end of the book.

The reader of the twelfth chapter of this book may already have observed that Harrington, if he had lived, would have been a believer in the theory regarding the origin and purpose of the Shakespearean drama, as developed in the admirable work by Miss Delia Bacon, entitled, *The Philosophy of Shakespeare's Plays Unfolded*, in which belief I should certainly agree with Harrington.

I wish it were in my power to do even the smallest justice to that mighty and eloquent volume, whose masterly comprehension and insight, though they could not save it from being trampled upon by the brutal bison of the English press, yet lift it to the dignity, whatever may be its faults, of being the best work ever composed upon the Baconian or Shakespearean writings. It has been scouted by the critics as the product of a distempered ideal. Perhaps it is.

"But there is a prudent wisdom," says Goethe, "and there is a wisdom that does not remind us of prudence," and, in like manner, I may say that there is a sane sense, and there is a sense that does not remind us of sanity. At all events, I am assured that the candid and ingenuous reader Miss Bacon wishes for, will find it more to his profit to be insane with her, on the subject of Shakespeare, than sane with Dr. Johnson.

A personal friend of Mr. O'Connor has, at my request, written for me the following interesting account of his life.

WILLIAM DOUGLAS O'CONNOR has long been known as one of the most earnest and determined of the Baconians. He was born in Boston, Massachusetts, in 1833. His earliest aspiration was to be an artist, and several years of his youth were devoted to the life of the studio. Finding, at length, his projected art career impracticable, he applied himself to business occupations for a living, keeping an eye meanwhile on literature as a possible profession, and maintaining the habit of an omnivorous reader. His early days witnessed the memorable deepening of the anti-slavery struggle, and he was one of many who threw themselves into the gallant movement of resistance to the Slave Power, which then shook the Northern centers, and had a notable arena in his native city. In 1851 he became associate editor of the Free Soil newspaper in Boston, *The Commonwealth*, and took an active personal part in the stirring scenes of the place and period, such as the rendition of Burns. The eventual suspension of *The Commonwealth* caused his migration to Philadelphia, where from 1854 to 1860 he was connected editorially with a weekly journal of large circulation, *The Saturday Evening Post*. In 1861 he became Corresponding Clerk of the Lighthouse Board at Washington, of which in 1873 he became Chief Clerk. He resigned in 1874 and became Librarian of the Treasury. A year later he entered the Life-Saving Service, then extremely contracted in its functions, and an appendage of the Bureau of Revenue Marine. Under the able management of Mr. Sumner J. Kimball, it gradually expanded, until in 1878 it was formally organized by law as a separate establishment, thus entering upon the career of splendid usefulness which is known to the whole country, and Mr. O'Connor was promoted to the responsible position of its Assist-

ant Chief which he has since continued to occupy with distinction The elaborate historical and descriptive articles on the Service in Appleton's and Johnson's Cyclopedias are from his hand

It is known to his friends that the extent and arduousness of his official occupations have prevented him from doing the work in the field of literature of which he is widely thought capable although it is understood that his preparations toward this end have been considerable For several years following 1856 he published a number of tales which were popular at the time such as *The Sword of Manley* *What Cheer* *The Carpenter* etc and also several poems among which *To Ithos* *R saved us* *To Fanny* etc are still sometimes remembered In 1860 he published *Harrington* an anti slavery romance characterized by great picturesqueness and fervor the scene of which was laid in Boston in the Fugitive Slave Law kidnapping days In 1866 the illustrious poet Walt Whitman having been ignominiously ejected by the then Secretary the Hon James Harlan from a position in the Interior Department on account of his book published ten years before Mr O Connor came out in an impassioned pamphlet entitled *The Good Gray Poet* not able for its range of literary learning and its eloquence and chastised the outrage with a cogency and vigor which turned the tide in the venerable poet's favor and started the strong movement in his behalf which has continued to this day both in Europe and this country It was this pamphlet that the Hon Henry J Raymond termed editorially in the New York Times the most brilliant monograph in American literature In 1867 one of Mr O Connor's early magazine tales *The Ghost* was published in book form in New York with illustrations by Nast and the story was afterwards reproduced in the Little Classic series In 1883 Dr R M Bucke of Ontario Canada put forth an admirable memoir of Walt Whitman in which he published *The Good Gray Poet* and to preface this Mr O Connor contributed a long introduction mainly tributary to the old bard and armed like a scythed chariot with a flashing plenitude of exhortation for his detractors and defamers In 1883 the Massachusetts District Attorney for Suffolk County Oliver Stevens aided by the Massachusetts Attorney General John Marston the notorious Anthony Comstock being also darkly apparent in the transaction made an attempt to legally crush by prosecution Walt Whitman's *Leaves of Grass* a new edition of which had just been published by Osgood & Co of Boston and on this occasion Mr O Connor won signal distinction by several rousing letters in the New York Tribune so effective in their fulminations that they alarmed the assailants and broke the hostile movement down In 1886 he published *Hamlet's Not Book* a work which completely vindicated from the aspersions of Richard Grant White the powerful and valid presentment of the Baconian case made by Mrs Constance M Pott in her edition of Lord Bacon's *Prerogatives* Besides the special vindication the work has many points of value to the student of the Bacon Shakspeare controversy chief among which is the striking contrast instituted between the respective characters and lives of the two men—a contrast which tells heavily against Shakspeare It is a tribute to the force of the book that despite the prevalent Shakspeare bias it was received with general commendation

Mr O Connor is entitled to rank with the original Baconians He gave his ardent adhesion to Miss Delia Bacon's general theory immediately after the publication of her first paper in *Putnam's Magazine* in 1856 and in several journals of that period he repeatedly championed her cause in uncompromising letters and editorials

In the printed letter prefacing *The Good Gray Poet* in Dr Bucke's memoir of Walt Whitman he has several weighty pages on Lord Bacon as the author

of the Shakespeare drama His special plea in *Hamlet's Note-Book* has already been referred to He has considerable celebrity in certain private circles for his powers in conversation and as a letter-writer, and it is said that on many occasions, when the Bacon-Shakspeare subject was the theme, he has made impressions in various quarters which have become wide-spread and ineffaceable, and brought many converts into the fold

I have had the pleasure of knowing Mr O'Connor personally, and I have found him, as his friend says, a person of rare conversational powers, and possessed of a world of curious information

The Celtic blood, implied in his name, gives him a combative, chivalric spirit, which, however, is only aroused in defense of some person to whom he thinks injustice has been done Hence, when Miss Bacon was universally denounced, he sprang to her defense, when "the good gray poet," Walt Whitman, was persecuted by shallow hypocrites, he entered the lists as his champion, and when Richard Grant White assailed Mrs Pott's *Promus*, in most virulent and unmanly fashion, he wrote a book which is one of the brightest, keenest and most *vitriolic* in our literature Mr O'Connor is of an unselfish nature, unfitted to do much for himself, but very potent as the defender of the oppressed His heart permeates his intellect, and his sympathy is greater than his ambition A kindly, generous, admirable nature

II HON NATHANIEL HOLMES

Among the pioneers of this great argument and one who has done perhaps more complete and comprehensive work than any other is Hon Nathaniel Holmes Mr Wyman calls him "the apostle of Baconianism," and gives the following as the theorem of his book

This work [*The Authorship of Shakespeare*, by Nathaniel Holmes] undertakes to demonstrate, not only that William Shakspeare did not, but that Francis Bacon did write the Plays and poems It presents a critical view of the personal history of the two men, their education, learning, attainments, surroundings and associates, the contemporaneousness of the writings in question, in prose and verse, an account of the earlier plays and editions, the spurious plays, and "the true original copies" It gives some evidence that Bacon was known to be the author by some of his contemporaries It shows in what manner William Shakspeare came to have the reputation of being the writer It exhibits a variety of facts and circumstances which are strongly suggestive of Bacon as the real author A comparison of the writings of contemporary authors in prose and verse proves that no other writer of that age, but Bacon, can come into any competition for the authorship It sifts out a chronological order of the production of the Plays, and

of the several writings of Bacon ascertaining the exact dates whenever possible and shows that the more significant parallelisms run in the same order and are of such a nature both by their dates and their own character as absolutely to preclude all possibility of borrowing otherwise than as Bacon borrowed of himself. It is amply demonstrated that mere common usage or the ordinary practice of writers can furnish no satisfactory explanation of these parallelisms and identities. There is a continuous presentation of parallel or identical passages throughout the work with such commentary as was deemed necessary or advisable in order to bring out their full force and significance and twenty pages of minor parallelisms are given in one body without commentary.

It gives some extensive proofs that Bacon was a poet and suggests some reasons for his concealment of his poetical authorship. There is some indication of the object and purpose the author had in view in writing these Plays. It is shown that the tenor of their teaching is in keeping with Bacon's ideas upon the subjects treated in them. The latter half of the book presents more especially the parallelisms in scientific and philosophical thought with a view to show the identity of the Plays and the writings of Bacon in respect to their philosophy and standard of criticism and in this there is an endeavor to show that the character and drift of the philosophy of Bacon (as well as that of the Plays) was substantially identical with the realistic idealism of the more modern as of the more ancient writers on the subject.

It is recognized that the evidences drawn from historical facts and biographical circumstances are not in themselves alone entirely conclusive of the matter however suggestive and significant as clearing the way for more decisive proofs or as raising a high degree of probability and it is conceded that in the absence of more direct evidence the most decisive proof attainable is to be found in a critical and thorough comparison of the writings themselves and that such a comparison will clearly establish the identity of the author as no other than Francis Bacon.

Judge Holmes was born July 1814 at Peterborough New Hampshire he graduated from Harvard University in 1837 was in the Harvard Law School during 1838-39, and was admitted to the bar in Boston in 1839. He practiced law at St. Louis from 1839 to 1865 was one of the Judges of the Supreme Court of Missouri from 1865 to 1868 and Professor of Law in Harvard University from 1868 to 1871 he resumed the practice of the law in St. Louis in 1872 and continued it until 1883 when he retired from business and returned to Cambridge Massachusetts where he now resides. At St. Louis, Judge Holmes was Corresponding Secretary of the Academy of Science from 1857 to 1883 except when absent at Cambridge and he has been a Fellow of the Academy of Arts and Sciences at Boston since 1870.

His great work *The Authorship of Shakespeare* was first published in 1866 by Hurd & Houghton of New York (now Houghton, Mifflin & Co., of Boston and New York) the third edition of the book appeared in 1875 with an Appendix containing ninety two

pages of additional matters, and the last edition, published in 1886, has grown into two volumes, and contains a supplement of one hundred and twenty pages of new matter

When in college Judge Holmes' studies had more tendency to metaphysics than to literature, merely as such. He read the Shakespeare Plays, as he says, "to find out what great poetry was." He read, in 1856, Deia Bacon's celebrated *Putnam's Magazine* article, and thereupon, he says, "I set to work to make a more thorough study and comparison of the two sets of writings, and soon found matter for surprise. Within a year I had convinced myself of the identity of the author." He says

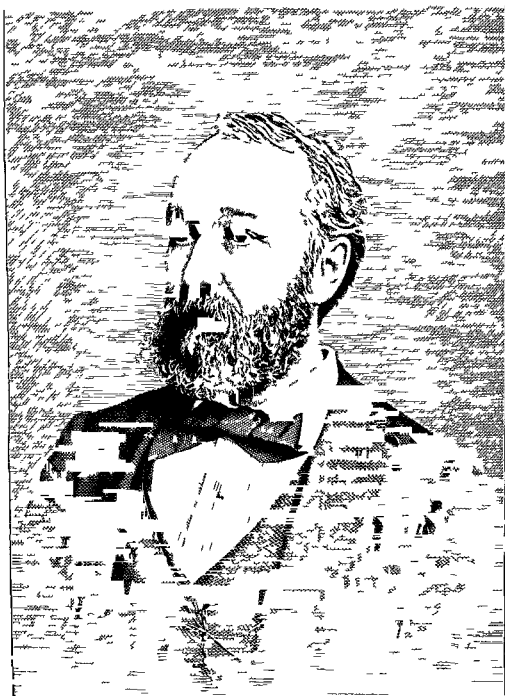
My method was to read Bacon, and when I came across anything that was particularly Shakespearean to set the passage down in one column, and when I found anything in the Plays that was particularly Baconian, I set it down in the opposite column. Thus the context, thought and word were brought into comparison.

Another and very important part of the method was, to ascertain, as exactly as possible, the date of the first known appearance of each play, or of such as had appeared before the Folio of 1623 was published, and of each one of Bacon's acknowledged writings, and the result was that the stronger resemblances in thought, matter and word were pretty sure to appear in both writings if they were of nearly the same date of composition. With these dates fixed in my memory, I was very sure to go, at once, to the right work in which to find some exhibition of the same matter, thought and expression.

I need scarcely add that Judge Holmes' work is exceedingly able, it is and has been, since it was published, the standard authority of the Baconians, and it is markedly fair and judicial in its tone. One has but to look at the portrait of Judge Holmes, which we present herewith, to read the character of the man—plain, straightforward, honest and capable. In fact, I might here observe that it seems to me that all the portraits of the original Baconians presented in this volume are remarkable for the intellectual power manifested in them. A finer collection of faces never adorned the advocacy of any theory. Instead of being, as the light-headed have charged, a set of visionaries, their portraits show them to be people of penetrating, original, practical minds, who differ from their fellows simply in their power to think more deeply, and in their greater courage to express their convictions.

III DR WILLIAM THOMSON

The next important contribution to the Baconian argument, in



Always faithfully
W. D. Comor.

order of time, was made by Dr William Thomson of Melbourne Australia, in his work *The Political Purpose of the Renaissance Drama The Key of the Argument* in 8vo pamphlet of 57 pages published at Melbourne Sydney and Adelaide in 1878 by George Robertson

I have not been able to procure copies of any of Dr Thomson's publications I learn from Mr Wyman's *Bibliography* that Dr Thomson was a practicing physician at Melbourne Australia Mr Wyman says

He was evidently a fine scholar and an intense Baconian He died during the past year (1884) at the age of sixty three

Mr Wyman sends me the following extract from a private letter received by him from Melbourne

The Baconian theory of Shakespeare's writings was an intense hobby with Dr Thomson and even the day before he died he sent for some books on the subject the ruling passion strong in death His usefulness as a member of society was somewhat marred by his quarrelsome disposition He was ever ready to put on the literary war paint and raised up numerous enemies thereby

From my knowledge of this end of the nineteenth century I should interpret this last sentence to signify that Dr Thomson was persecuted and hounded by the advocates of the divine Williams as the Frenchman called him and that because he maintained his convictions—his intelligent convictions—and would not agree to think as the unreasoning multitude around him, he was regarded as a belligerent savage ready at all times to don the war paint The man who in this world undertakes to think his own thoughts, and express them will find the angles of ten thousand elbows grinding his ribs continually The fool who has no opinions and the coward who conceals what he has are always in rapport with the streaming shouting happy go lucky multitude but woe unto the strong man who does his own thinking and will not be bullied into silence!

Mrs Pott writes me recently

I have had a long and pleasant correspondence with Dr Thomson and I felt his death very much He was a very clever man His friends (some of whom have been to see me) and his relations claim for him that he was the originator of the germ theory attributed to Koch He illustrated the fact that *phylaxis* is infectious and communicable by germs in the air and proved that it was unknown in Australia until introduced in a definite manner by consumptive people from England He was a man to be remembered

I regret that I cannot speak more fully concerning this able and resolute gentleman, who held up the torch of the new doctrine in the midst of an unbelieving generation, in the far-away antipodes

In 1880 he published at Melbourne, Australia, a book entitled *Our Renaissance Drama, or, History made Visible* Sands and McDougall 8vo, pp 359

In 1881 he put forth a continuation of this work *William Shakespeare in Romance and Reality* By William Thomson Melbourne Sands and McDougall 8vo, pp 95

In the same year he published at Melbourne a pamphlet of sixteen pages, entitled, *Bacon and Shakespeare*, also another pamphlet of thirty-nine pages, entitled, *Bacon, not Shakespeare, on Viri-section* In 1882 he published another pamphlet of forty-six pages, entitled, *The Political Allegories in the Renaissance Drama of Francis Bacon* In 1883 he put forth a pamphlet of twenty-four pages, entitled, *A Minute among the Amenties*, in which he replies to certain pro-Shakespeare critics in leading Australian periodicals, claiming that he was denied a hearing by the papers that had attacked him, and was forced to defend himself and his doctrines in a pamphlet This was the last of his utterances

IV MRS HENRY POTT

In 1883 appeared one of the most important contributions yet made to the discussion of the Baconian question *The Promus of Formularies and Elegancies*, (being Private Notes, *circa* 1594, hitherto unpublished), by Francis Bacon Illustrated and elucidated by passages from Shakespeare By Mrs Henry Pott With Preface by E A Abbott, D D, Head Master of the City of London School. 1883 London. Longmans, Green & Co 8vo, pp 628

Mr Wyman says:

The MSS known as the *Promus* form a part of the Harleian collection in the British Museum They consist of fifty sheets or folios, nearly all in the handwriting of Bacon, containing 1655 different entries or memoranda The whole seems to have been kept by Bacon as a sort of commonplace-book, in which he entered at different times brief forms of expression, phrases, proverbs, verses from the Bible, and quotations from Seneca, Horace, Virgil, Erasmus, and many other writers These are in various languages—English, French, Italian, etc

Mrs Pott's great work and it is indeed a monument of industry and learning has for its object to show that, while hundreds

of these entries have borne no fruit in the preparation of Bacon's acknowledged works they reappear with wonderful distinctness in the Shakespeare Plays. With phenomenal patience Mrs. Pott has worked out thousands of these identities in her book. I have already made many citations from it. Some idea may be formed of the marvelous industry of this remarkable lady when I state that to prove that we are indebted to Bacon for having enriched the English language through the Plays with those beautiful courtesies of speech—Good morrow—Good day—etc.—she carefully examined *six thousand works anterior to or contemporary with Bacon*.

Mrs. Pott resides in London. She is nearing the fiftieth mile stone of her life. She comes of the best blood of England and Scotland, of a long line of clergymen and lawyers. Judge Haliburton of Nova Scotia, celebrated as the writer of the Sam Slick papers, was a cousin of her mother. Her uncle, James Haliburton, was the first Englishman to attempt to investigate the Pyramids of Egypt. He lived among the Arabs and mastered their language as well as the hieroglyphics on the ancient monuments. The first collection of mummies in the British Museum was presented by him and bears his name. It is claimed that Sir Gardiner Wilkinson appropriated his papers and labors without acknowledgment. Sir Walter Scott was a Haliburton. Mrs. Pott's father, John Peter Fearon, was a lawyer. He came, says Mrs. Pott, in answer to my questions, of a long line of Sussex clergy and country gentlemen. They seem like the oaks to have been indigenous to this soil. Among the acquaintances of Mrs. Pott's youth were the celebrated Stephensons and dear old Professor Faraday. Mrs. Pott writes me a charming account of her early years from which I take the liberty to quote a few sentences.

Things in general fell to me to do. To ride to botanize and analyze with my father and to take notes for him at the Royal Institution lectures which we attended thrice a week during the season from the time I was nine until I was nineteen. We had an immense deal of company to entertain and cater for and I was dubbed chief of the folly and decoration department and looking back in these days of high schools and cram I cannot think how I got my education—certainly not in the ordinary way. We had an extremely clever and original governess who had lived for sixteen years at Oxford in the family of the Dean of Christ Church. She came to us overflowing with university ideas, knowledge of books, etc., and she impenetrated my imagination with a desire to know all sorts of things which were considered to be far beyond the reaches of small souls, so

that I remember *stealing* learned volumes from my father's shelves, hiding them like a guilty thing, and glorying in the feeling that I *did* understand them, and that if I had known the authors I could have talked to them to our mutual pleasure. And somewhat in this way I made Bacon's acquaintance. One day, (I was ten or eleven years old), an aunt took me to pay some visits. Whilst she and her friends prosed drearily on, so to me it seemed, I improved the dismal hour by taking a tour round the big drawing-room table, adorned with books radiating from the center. Soon I found one with short pieces in good print, and read "What is truth?" said jesting Pilate, and would not wait for an answer." I was delighted with this new view of the subject, and the mixture of gravity and fun made me feel at home with the author, for it was like my father. I read on, and I found it to be a very nice book, so I looked at the title-page, and afterwards asked at home if there were any books by a man called Francis Bacon, for I wished to read them. It was not my father that I asked, and I was told that it was a conceited and ridiculous thing for a little girl to pretend to understand Bacon, who by all accounts was too wise for any one to understand. That fixed him in my mind as a thing to be seen into at the earliest opportunity, and somehow I must have got possessed of the *Essays*, for my old governess told me a few years ago that when I was thirteen years of age we were speculating on the joys of heaven, and I said, to the great surprise of the audience, that *my* idea would be to *walk about and talk to Francis Bacon*. Of this I have no recollection, but I do remember the violent repulsion which I felt at having to say "How d'y'e do" to Lord Macaulay, because, in my secret heart, I thought him a villain for having written such an essay about Bacon. When I married, at the age of twenty, a friend asked me to name something which I would like him to give me. I said, "Bacon's *Essays*," and that little well-bound volume, (containing also the *New Atlantis*, *The Wisdom of the Ancients*, and *The History of Henry VII*), was the proximate cause of present effects. It used to be on the table by which I sat whilst I had my daily cup of five o'clock tea. As time went on, and in my happy little country home annual babies were added to the household, they were always with me at this hour, whilst the nurse was having her more important meal. Whilst they played and rolled about (five under six years of age), I could not do much, but I could catch a few refreshing ideas from my favorite author. I got to know the *Essays* through and through, and was not long in perceiving the resemblances of thought between passages there and in Shakespeare. In the long damp evenings, before my husband came home, I used to amuse myself by hunting out in the Plays the lines which I thought I remembered. I began by trying to find out how much Bacon owes to Plato, and soon found that Shakespeare owed as much. This was before the days of a Shakespearean *Concordance*, at least I never heard of any, but in the search for passages after my own fashion, I continually stumbled upon fresh resemblances of thought and diction so surprising, that, at last, I said one day to our learned old clergyman, the Rev John Thomas Austen, that I felt sure that Bacon must have taken the youthful Shakespeare by the hand and coached him, or in some definite way helped him with his works. Mr Austen said that others had thought the same thing, but that experts, the Shakespearean Society and others, had inquired into the subject, which had been duly weighed and found wanting. I spoke to others on the same topic, but found that it was held to be ridiculous, or even offensive, to touch upon it. So, for a while, I said no more, but kept on scribbling notes on the margins of my books, until my own mind grew confirmed and audacious. I said to Mr Austen that I had altered my ideas. Bacon did not *help* Shakespeare, but he wrote all the Plays himself. Then Mr Austen laughed at me

kindly and said I ought to have known Lord Palmerston who to his dying day maintained the same thing I asked what were Lord Palmerston's views Mr Austen said that he did not know that he had some vaporous notions which the circumstances of the men's lives did not warrant I said that if the idea savored of inane I should be happy to be a fool in such good company as Lord Palmerston's and privately continued my researches In 1874 we were in London and I casually met with *Fraser's Magazine* July or August containing that remarkably fair calm article which has now become almost classic It summed up all that had been published on the subject and brought forward the names of Miss Delia Bacon and Mr W H Smith and Judge Holmes of not one of whom had I ever before heard I was enchanted to find that there was nothing which upset the theories which had been building themselves up about Bacon I told Archdeacon Pott my husband's cousin what I thought and that the only scientific way of getting at the truth was to take separately every branch of Bacon's learning every subject of his studies and researches placing them under headings as in a cyclopædia and comparing them with Shakespeare's utterances I proposed to begin with concrete substantives to prove (what I already knew was a fact) that Bacon and Shakespeare *talked of the same things* then I would collect all the passages which showed their *thoughts* on those same things and then again the actual *words* which they used to express their thoughts My cousin thought that the task would be Herculean and require an army of able workers but no aid was then to be had The learned did not like my notions and fought shy of discussing them The unlearned were useless and the small amount of work which I paid for was done in a perfunctory or uncomprehending way which rendered it valueless So I remembered my father's dictum that Time and Force are convertible terms and I recollected also a mushroom which in a day and a night heaved up a great threshold stone at our garden door and I thought that by small persistent efforts I would be even with that mushroom So I began systematically on the simplest subjects—Horticulture Agriculture etc arranging each detail under a heading and writing on the right half of the sheet what Bacon said and on the left what Shakespeare said After doing Horticulture Natural History Medicine Metallurgy Chemistry Meteorology Astronomy Astrology Light Heat Sound Man Metaphysics Life Death etc I proceeded to Politics the State Kings Seditions etc Law in all its branches Mythology Religion the Bible Superstitions Witchcraft or Demonology etc Then History Ancient and Modern Geography allusions to Classical Lore Fiction Arts the Theater Music Poetry Painting Cosmetics Dress Furniture Domestic Affairs Trades Professions in short everything Then for the Grammar (by aid of Dr Abbott's Shakespearean Grammar) and the Philology by an exhaustive process of comparison and by *Promus* notes Then I wrote a sketch of Bacon's life consisting of twenty nine or thirty chapters wherein as I believed I traced his history written in the Plays Fortunately I made no attempt to publish this Meanwhile I began another dictionary which was well advanced when I broke down in health Having taken out all the metaphors similes and figurative turns of speech from the prose works I compared them as before with the same sort of thing in the Plays I made about 3 000 headings illustrated by about 30 000 passages

This extraordinary mental activity and industry is quite Baconian it

O'er informs its tenement of clay
And frets the pigmy body to decay

It is the spirit mastering the flesh, and it reminds one of the expression used by one of the great French generals of the eighteenth century, who found himself trembling, as he was going into battle "Thou tremblest, O body of mine! Thou wouldst tremble still more if thou knewest where I am going to take thee to-day!"

And this marvelous mental labor has been carried on in the midst of the demands of a large family and the exactions of many and high social duties. I was amused to find Mrs. Pott saying in a recent letter, in which she was discussing some very grave questions, "But I must stop, for I have to give one of the children a lesson on the violin."

Mrs. Pott is one of the most comprehensive and penetrating minds ever born on English soil, and her nation will yet recognize her as such, and she is, withal, a generous, modest and unpretending lady. It is an auspicious sign for the future of the human race when women, who in the olden time were the slaves or the playthings of men, prove that their more delicate nervous organization is not at all incompatible with the greatest mental labors or the profoundest and most original conceptions. And if it be a fact—as all creeds believe—that our intelligences are plastic in the hands of the external spiritual influences, then we may naturally expect that woman—purer, higher, nobler and more sensitive than man—will in the future lead the race up many of the great sun-crowned heights of progress, where thicker-brained man can only follow in her footsteps.

I owe Mrs. Pott an apology for venturing to quote so extensively, as I have done, from her private letters, but I trust the pleasure it will give the public will plead my excuse.

V OTHER ADVOCATES OF BACON

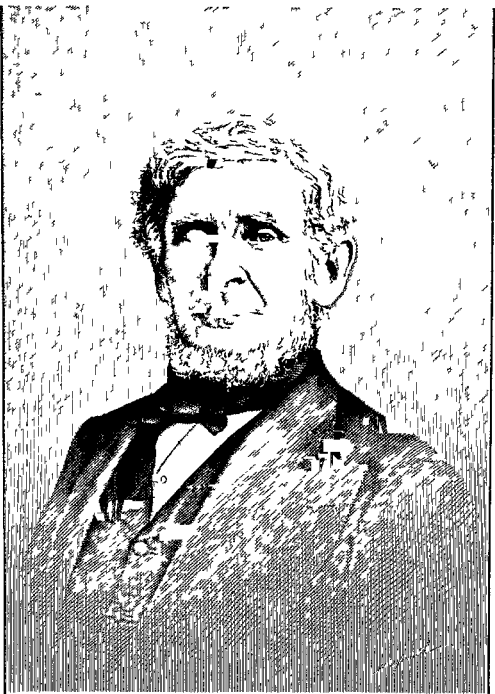
Besides these distinguished laborers in the field of this great discussion, as advocates of Francis Bacon, there have been many humbler, but no less gallant defenders of his cause, who, in pamphlet, magazine, or newspaper, have set forth the reasons for the faith that was in them, and who deserve now to be remembered for their sagacity and courage. Among these I would mention

Francis Fearon, a brother of Mrs Pott whose able lecture recently upon the question of Bacon's authorship of the Plays has been read by millions of people in England and America the unknown writer of the article which appeared in *Fraser's Magazine* London November 1855 Richard J Hinton of Washington D C who published an able three column article in the *Round Table* of New York, November 17 1866 and has subsequently done yeoman service in the cause Rev A B Bradford of Enon Pennsylvania who printed in the *Golden Age* May 30 1834 and in the *Argus and Radical*, of Beaver Pennsylvania December 9 1875 a report of a six column lecture on the same theme J V B Prichard who wrote a ten page article for *Fraser's Magazine* London August 1874 (which was reproduced in *Littell's Living Age* October 1874 and attracted marked attention) the Ven Archdeacon William T Leach LL D, of McGill College and University Montreal Canada who delivered a lecture before the College on Bacon and Shakespeare November 13 1879 and warmly espoused the side of Francis Bacon as the author of the Plays In addition to these I would also mention George Stronach M A who advocated the Baconian theory in *The Hornet* London August 11 1875 M J Villemain who published two articles in *L'Instruction Publique Revue des Lettres Science et Arts* Paris August 31 and September 7 1878 Also my friend O Follett Esq of Sandusky Ohio who printed a pamphlet of forty seven pages May 1879 and another May 1881 of twelve pages and has contributed a strong communication to the *Register* of Sandusky Ohio April 5 1883 in answer to Richard Grant White's Bacon Shakespeare Craze Mr Follett has I understand ready for the press a larger work on the Baconian authorship which I hope will soon see the light I would also refer to Henry G Atkinson FGS who in the *Spiritualist* London July 4 1879 and in many other periodicals has advocated the Baconian theory also to O C Strouder author of an article in the *Wittenberger Magazine* of Springfield Ohio November 1880 also to William W Ferrier of Angola Indiana who contributed numerous able articles on the subject to the *Herald* of that town in the year 1881 also to E W Tullidge editor of *Tullidge's Quarterly Magazine* Salt Lake City Utah who has written several strong

articles in advocacy of Bacon's authorship of the Plays, also to John W Bell, of Toledo, Ohio, who has written several newspaper articles of the same tenor, also to Robert M Theobald, of London, England, one of the officers of the Bacon Society of London and an able and earnest advocate of Baconianism in leading English journals I would also mention the names of Edward Fillebrown, of Brookline, Massachusetts, and the late Hon Geo B Smith, at one time a leading lawyer of the State of Wisconsin whom I had the pleasure of knowing I would also refer to the unknown writer of an able article in defense of Bacon's authorship of the Plays, in the *Allgemeine Zeitung*, Stuttgart and Munich, March 1, 1883, four columns in length I would also refer to the labors of two of my friends, William Henry Burr, of Washington, D C, a powerful controversialist upon the question, and to Hon J H Stotsenburg, of New Albany, Indiana, the author of a very interesting series of articles in an Indianapolis newspaper, entitled "An Indian in Indiana "

VI APPLETON MORGAN

I regret that I cannot include in this catalogue of Baconian Mr Appleton Morgan, the author of *The Shakespearean Myth*, published in 1881, by Robert Clarke & Co, of Cincinnati, Ohio (8vo pp 342), but Mr Morgan writes me recently that he is not a Baconian This is the more to be regretted because his book is a powerful assault upon Shakspeare's authorship, and it seems to me that if Shakspeare did not write the Plays there is no one left to dispute the palm with Francis Bacon Certainly there could not have been half a dozen Shakespeares lying around loose in London just at that time Nature does not breed her monsters in litters While Mr Morgan gives us in his work few new facts not already contained in the writings of Miss Bacon, William Henry Smith and Judge Holmes, he arrays the argument in the case with the skill of a trained lawyer, and brings out his conclusions in a forcible manner But I regret to see evidences, in some of Mr Morgan's recent utterances, which lead me to fear that he has recanted the opinions expressed in *The Myth*, and that he thinks the man of Stratford may, after all, have written the Plays'



24 4 6 11

Nathaniel Holmes
1887

VII PROFESSOR THOMAS DAVIDSON

I take pleasure in presenting to the public the features of one of the most accomplished scholars in America who while not an avowed Baconian has been largely identified with the presentation of this book to the public and therefore deserves to be mentioned in it. Professor Davidson was sent to my home by the *New York World* in August 1887 to examine the proof sheets of this work. He came believing that William Shakspeare was undoubtedly the writer of the Plays he left convinced that this was almost impossible and since then in numerous newspaper articles he has presented most powerful arguments in support of his views. Only a great man could thus overcome in a few hours the prejudices of a life time only an honest man would dare avow the change. Prof Davidson is both

He comes of the great race of Burns and Scott and Hume and Mackintosh — a race whose part in the world has been altogether out of proportion to the dimensions of their stormy little land a land which sits with the fair fields of England at her knees and the everlasting clouds upon her mountain brows

Professor Davidson was born October 5 1840 at Deer Aberdeenshire. He graduated as the first in his class at Aberdeen in 1860. He has traveled in Germany France Italy Greece Canada the United States etc. From 1875 to 1877 he was a member of the Harvard University Visiting Committee. He has written for all the leading magazines and reviews of England and America. His lingual acquirements and his universal learning are such that he has been aptly termed the Admirable Crichton of recent times.

But intellect and learning are cheap in these latter ages they are produced in superabundance. Professor Davidson has that however which is better than a thoroughly stored brain to wit a kind broad heart which feels for the miseries of his fellow men. The acquisitions of the memory cannot be expected to be perpetuated beyond the disintegration of the brain which holds them but the impulses for good come from the Divine Essence and will live when all the universities are but little heaps of dust.

VIII JAMES T COBB

And here I would note the labors of an humble and unostentatious

gentleman, who, while he has himself, I believe, published nothing touching the Baconian controversy, has contributed not a little to the elucidation of many remarkable parallelisms of thought and expression between Bacon's acknowledged writings and the Shakespeare Plays. Some of these have been used by Judge Holmes and others by myself. Mr James T Cobb, of Salt Lake City, Utah, school-teacher, born in Boston, graduated in 1855 from Dartmouth College, resided in different Western States, and finally removed to the great Salt Lake Basin. Mr Cobb's verbal knowledge of the Baconian and Shakespeare writings is equaled only by his penetration into the spirit of the great mind which produced both.

IX W H WYMAN

I cannot close this chapter without some reference to one who, while not a Baconian, has yet materially contributed to the discussion of the question. I refer to Mr W H Wyman, of Cincinnati, Ohio, author of *The Bibliography of the Bacon-Shakespeare Controversy, with Notes and Extracts*, published in 1884 by Cox & Co., Cincinnati, Ohio—a reasonably fair and well arranged compilation.

It is singular, indeed, that one who believed the Baconian theory was a delusion and a snare should be at so much pains to collect every detail of the controversy, amounting in all, in 1884, to 255 titles of books, pamphlets, essays and newspaper articles. So far back as 1882 we find Mr Wyman publishing in a Wisconsin paper a partial bibliographical list (25 titles), this grew in the same year to a small book of 63 titles and eight pages, this in 1884 to the work referred to of 255 titles and 119 pages, and I am informed Mr Wyman has now the material on hand for a large volume, which will, I trust, soon be published.

Mr Wyman was born in Canton, New York, July 21st, 1831. In 1838 he removed with the rest of his family to Madison, Wisconsin, then almost a wilderness. His father was publisher of a newspaper there, and Mr Wyman received most of his education in the printing-office. He has been in the service of the Ætna Insurance Company for thirty-two years, and now holds the responsible place of Assistant General Agent for that corporation in the State of Ohio.

CHAPTER IV

OTHER MASKS OF FRANCIS BACON

N m yet of th
F r t s a h o cle of d y by d y
N t a l t n f r a b k f t n
Befitt ng th first me t g
T n p t

THE Cipher establishes that Francis Bacon wrote the Shakespeare Plays but it proves much more than this to the reasoning mind

The first of the Plays we are told by Halliwell Philipps (the highest authority on the subject) appeared March 3 1592 But Bacon was born January 22 1561 so that he was *thirty one years of age* when the first Shakespeare play was placed on the stage

Can any one believe that the vastly active intellect of Francis Bacon lay fallow from youth until he was thirty one years of age?

The Rev Mr Newman in his funeral oration over the son of Senator Stanford of California collated many instances going to show how early the greatness of the mind manifests itself in men of exceptional ability He says

In all this early intellectual superiority he reminds us that the history of heroes is the history of youth At eleven Bacon was speculating on the *Laus f the Imagination* at twelve a student at Cambridge at sixteen expressing his dislike for the philosophy of Aristotle at twenty the author of a paper on the defects of universities at twenty one admitted to the bar at twenty eight appointed Queen's Counsel Extraordinary He reminds us of the tender and eloquent Pascal who at the age of sixteen published a *Treatise n Conc Sect ns* at seventeen suggested the hydraulic press at twenty anticipated by his inventions the works of Galileo and Descartes and at twenty four was an authority in higher mathematics He reminds us of Grotius who entered the University of Leyden at twelve at fourteen published an edition of *Martianu Capella* which disclosed his acquaintance with Cicero Aristotle Pliny Euclid Strabo and other great writers at fifteen was an attaché of a Dutch embassy to Henry IV at sixteen was admitted to practice at twenty four was Advocate General of the Treasury of Holland and at twenty five was an authority on international law He

recalls to us Gibbon, who was in his Latin at seven, a student at Oxford at fifteen, a lover of Locke and Grotius and Pascal at seventeen, and at twenty-five had acquired the scholarship, gathered the materials, and formed the plan of that great history which has given immortality to his name. He brings to mind our own Hamilton, who entered college at fifteen, was an orator at seventeen, a political writer at eighteen, at twenty, was on Washington's staff, at twenty-four, was a legislator, and at thirty-two was Secretary of the Treasury of the United States. Nay, more, his mental promise was like that of Washington, of Pitt, of Whitfield, of Raphael, of Agassiz, in their early manhood.

And yet, up to 1592, when Bacon was thirty-one years of age, he had published nothing but a pamphlet on a religious topic, and a brief letter on governmental questions. What was he doing before he assumed the mask of Shakespeare?

I EARLY PLAYS

He had, before "William Shagsper of thone part" appeared on the scene, created a whole literature. That mighty renaissance of English genius and reconstruction of the drama, which marks the years between 1580 and 1611, had begun while the beadles were still amusing themselves and exercising their muscles over the raw back of Shagsper, and when Shake-speare appeared in 1592, as an author, he simply inherited a style of workmanship and a form of expression already created. Swinburne says

In his early plays the style of Shakespeare was not for the most part distinctively his own. It was that of a crew, a knot of young writers, among whom he found at once both leaders and followers, to be guided and to guide.¹

The young lawyer, Francis Bacon, being possessed of the creative, poetical instinct, and having discovered that there was in the theaters a veritable mine of money, and that "a philosopher may be rich, if he will," and still be a philosopher, poured forth, between the year 1581, when he was twenty years of age, and 1592, when he assumed the Shake-speare mask, a whole body of plays. They were not perfected or elaborated, they were youthful and immature experiments, many of them, most of them, have perished; they were dashed off to meet some temporary money necessity, just as we are told the original play of *The Merry Wives of Windsor* was written in fourteen days, and Bacon's chaplain, Rawley, notes the rapidity with which he composed his writings. The very names of many of these plays are lost, some we have in glimpses, three

¹ Swinburne, *A Study of Shak*, p. 243

years before Shakespeare began to write in 1589 Peele addressed a farewell to the Earl of Essex Norris and Drake on their expedition to Cadiz in which he says

Bid theater and proud tragedians
 Bid *Mahomet Scipio* and mighty *Tumburlaine*
King Charlemagne *The Sturley* and the rest
 Adieu To arms etc.¹

Now we know that there is a play of *Tamburlaine* attributed to Marlowe and a play of *Tom Stuckley* the author of which is unknown hence we may reasonably infer that *Mahomet Scipio* and *King Charlemagne* were also plays then being acted on the stage And the names imply that they were kindred in substance to *Tamburlaine* and *Doctor Faustus* that is to say they dealt with vast characters and huge events which naturally would fascinate the wild imagination of a young man of genius and they touched upon subjects which might be reasonably expected to catch the attention of one fresh from his academical studies *Tamburlaine* ruled a great part of the world so did Mahomet so did Charlemagne while the career of Scipio Africanus and his mighty victories was as extraordinary as the powers which Doctor Faustus through his compact with the evil one gained over the forces of nature over life and the tenants of the grave

And in addition to these lost plays there are fifteen other dramas that have survived the chances of time and have been attributed by many commentators to the pen which wrote the Shakespeare Plays, to wit *The Arraignement of Paris Arden of Feversham George a Greene Locrine King Edward III Mucedorus Sir John Oldcastle Thomas Lord Cromwell The Merry Devil of Edmonton The London Prodigal The Puritan (or the Widow of Watling Street) A Yorkshire Tragedy Fair Em The Two Noble Kinsmen and The Birth of Merlin* Many of these are now printed in all complete editions of Shakespeare's works In addition to these *Pericles Prince of Tyre* which was not inserted by Heminge and Condell in the great Folio was published in quarto in 1609 with the name of Willam Shakespeare on the title page and was played at Shakespeare's play house It is now generally conceded to be the work of Shakespeare There was also a play called *Loves*

Labors Won, named by Meres in 1598 as the work of Shakespeare, which is either lost, or has survived under some other name. There was also another play entitled *Duke Humphrey*, attributed to Shakespeare during his lifetime, which was destroyed by the carelessness of a servant of Warburton, in the early part of the last century.

Now it must be remembered that all of the list of fifteen plays given above, except *The Merry Devil of Edmonton* and *The Two Noble Kinsmen*, were published during Shakspeare's life-time, in nearly every instance with the name of William Shakspeare, or his initials, on the title-page, and *The Merry Devil of Edmonton* was announced as the joint work of Shakespeare and Rowley, and *The Two Noble Kinsmen* as having been written by Shakespeare and Fletcher.¹ So that we have just as good authority for assigning most of these plays to Shakespeare as we have for attributing to him those that go by his name. Besides, the critical acumen of learned commentators has discovered abundant evidence that they all emanated from the same mind which produced *Hamlet* and *Lea*.

I regret that the limitations of space in this book, already too bulky, prevent me from going fully into all these matters, but they are "not a relation for a breakfast," but a subject that may be recurred to hereafter.

The great German critics have, it seems to me, taken juster views upon these "doubtful plays," as they are called, than the English. Tieck refers to them in his *Alt-Englisches Theater, oder Supplemente zum Shakspeare*, as follows:

Those dramas which Shakspeare produced in his youth, and which Englishmen, through a misjudging criticism, and a tenderness for his fame (as they thought) have refused to recognize.

Tieck is speaking of *George-a-Greene*. He also, from internal evidences, attributes *Fair Em*, *The Birth of Merlin*, *The Merry Devil of Edmonton*, *Edward III*, and *Aiden of Feversham*, to Shakespeare, while Schlegel says that *Sir John Oldcastle*, *Thomas Lord Cromwell*, and *The Yorkshire Tragedy*, are "unquestionably Shakespeare's."

The Yorkshire Tragedy appeared in 1608 with Shakespeare's name on the title page, *The Puritan, or the Widow of Watling Street*, was

¹ Morgan, *Shakespearean Myth*, p. 286

published in 1607, as written by W S *The London Prodigal* was published in 1605 as by William Shakespeare the play of *Thomas Lord Cromwell* was published in 1613 written by W S *Lochrine* was published in 1595 as newly set forth overseene and corrected by W S *The Life of Sir John Oldcastle* was published 1600 with the initials W S on the title leaf Speaking of *Arden of Feversham* Swinburne says

Either this play is the young Shakespeare's first tragic masterpiece or there was a writer unknown to us then alive and at work for the stage *who excelled him as a tragic dramatist* not less to say the very least than he was excelled by Marlowe as a tragic poet

He adds that Goethe is said to have believed that Shakespeare wrote this play¹

Here then is a whole body of literature Shakespearean in its characteristics and yet discarded by Heminge and Condell from the first complete edition of Shakespeare's works printed from the true original copies And if I had the space for the inquiry I could show that these plays are full of Baconisms if I may coin a word For instance Bacon had returned from the higher civilization of France (nearer geographically to the surviving Roman culture) full of all the arts—music poetry and painting We see many references to the art of painting in the Shakespeare Plays it was still a foreign art and Swinburne says speaking of *Arden of Feversham*

I cannot remember in the whole radiant range of the Elizabethan drama more than one parallel tribute paid in this play by an English poet to the yet foreign art of painting²

And it is a curious fact that the words—

Come make him stand upon this mole hill here
That raught at mountains with outstretched arms
Yet parted but the shadow with his hand—

which we find in *The Thurd Part of King Henry IV* are taken bodily from *The True Tragedy of Richard Duke of York* a play not published as Shakespeare's

And Swinburne finds still another play, *The Spanish Tragedy* which he believes to be the work of Shakespeare He says

I still adhere to Coleridge's verdict that those magnificent passages well nigh overcharged at every point with passion and subtlety sincerity and

instinct of pathetic truth, are no less like Shakespeare's work than unlike Johnson's¹

In short, the genius we call Shakespeare's is found dissociated from the man Shakspeare, and covering a vast array of matter which the play-actor had nothing to do with for *Fair Em* appeared in 1587, while Shakspeare was holding horses at the door of the play-house, and some others of the plays, above named, now believed to have been written by the Shakespeare pen, were never associated with Shakspeare's name during his lifetime, nor long afterwards. And all this is compatible with the theory that a scholar of vast intellectual precocity, like Bacon, and of immense fecundity, flooded the stages of London with plays to make money for years before Shakspeare left Stratford, but it is utterly incompatible with the belief that the man who left nothing behind him to show any mental activity (except, of course, his alleged plays), and who dwelt during the last years of his life at Stratford in utter torpidity of mind, could have produced this array of unclaimed dramas. And the reader will note that most of these plays were printed, for the first time, between 1607 and 1613, just at the time Bacon was drawing to the close of his poetical productiveness. It was as if he was trying to preserve to posterity the history of the growth of his own mind from its first crude, youthful beginnings to its perfect culmination, from *Stuckley* and *Fair Em* to *Othello* and *Lea*.

Besides these earlier plays there were a number which, it is claimed, Shakespeare used and enlarged, and which are supposed by the critics to have been written by other men, but which were in reality Bacon's first essays upon those subjects. For it is not probable that any dramatic writer would re-cast and improve and glorify another man's work. We can conceive of Charles Dickens, for instance, taking up an immature sketch of his youth, and enlarging it into *David Copperfield* or *Bleak House*, but we cannot imagine him taking a story written by Thackeray and re-writing it and publishing it under his own name. There, for instance, is the *Contention between the Houses of York and Lancaster*, the early *King John*, the *Famous Victories*, and that *Hamlet* which it is claimed was first played in 1585. And here is another instance of the same kind. Swinburne says

¹ *A Study of Shakespeare*, p. 144



Believe me yrs very sincerely
Constance McPoll.

The refined instinct artistic judgment and consummate taste of Shakespeare were never perhaps so wonderfully shown as in his recast of another man's work—a man of real if rough genius for comedy—which we get in *The Taming of the Shrew*. Only the collation of scene with scene then of speech with speech then of line with line will show how much may be borrowed from a stranger's material and how much may be added to it by the same stroke of a single hand. *All the force and humor alike of character and situation belong to Shakespeare's eclipsed and forlorn precursor* he has added nothing he has tempered and enriched every thing. The luckless author of the first sketch is like to remain a man as nameless as the deed of the witches in *Macbeth* unless some chance or caprice of accident should suddenly flash favoring light on his now impersonal and indiscoverable individuality. On the other hand he is of all the Pre-Shakespeareans known to us incomparably the truest the richest the most powerful and original humorist one indeed without a second on that ground for the rest are nowhere.¹

And how comes it that the world was just at that time so full of mighty but unknown geniuses? It seems to have rained Shakespeare.

Then there is *The Warning for Fair Women* arising out of a murder in 1573 supposed to have been written before 1590 and published in 1599. Mr Collier² gives excellent reasons for believing that it was written by the man who wrote Shakespeare and says the identities of language and thought are so great that it is *aut Shakespeare aut diabolus*. And Collier cites the names of a number of other plays 'domestic tragedies' he calls them which like *The Yorkshire Tragedy* and *Arden of Feversham*, were founded upon events of the day there is for instance *Two Tragedies in One* based upon the assassination of a merchant of London *The Fair Maid of Bristol* *The Stepmother's Tragedy* *The Tragedy of John Cox of Collumpton* *The Tragedy of Page of Plymouth* *Black Bateman of the North* etc all founded on actual occurrences which attracted public attention and which were seized upon by some fertile mind as subjects on which to dash off short plays that would draw the multitude and fill the pockets of actors and author. Many of these domestic tragedies are lost but nearly all those that have been accidentally preserved are deemed by our best critics English and German to bear traces of the Shakespearean mind. And nearly all these ante-date the time when Shakespeare appeared as a play writer.

II THE PLAY OF EDWARD III

It is generally supposed that Shakespeare originated that form

A Study of Shak p. 4
History of D. P. t. y. v. l. p. 44

Ibid p. 437

of drama known as the historical play. This is not true. Marlowe preceded him with *Edward II*, and an unknown writer with *Edward III*. Here we see that the purpose of teaching the multitude the history of their own country in plays, descriptive of the great events of different reigns, began before Shakspeare appeared on the scene, probably before he left Stratford.

Of the author of this play of *Edward III* Swinburne says

He could write, at times, very much after the fashion of the adolescent Shakespeare.¹

This play was first printed in 1596, and ran through several anonymous editions. Collier speaks of it as undoubtedly Shakespeare's.² Capell published it in 1760, as "thought to be writ by Shakespeare." Knight says "there was no known author capable of such a play."³ Ulrici is positive that Shakespeare wrote it.

There is a curious fact about this play. It contains the following line

Lilies that fester smell far worse than weeds

And this line is precisely repeated in Shakespeare's 94th sonnet

Lilies that fester smell far worse than weeds

Either the unknown author stole this line bodily from Shakespeare, or Shakespeare stole it bodily from him. For in neither case were there any marks to show that it was a quotation. Public purloining of whole lines is very unusual in any age, but it would be most natural for an author to copy a few expressions from himself, with intent to preserve them.

The writer of the play puts this speech into the mouth of the Countess of Salisbury

As easy may my intellectual soul
Be lent away and yet my body live,
As lend my body, palace to my soul,
Away from her, and yet retain my soul
My body is her bower, her court, her abbey,
And she an angel pure, divine, unspotted,
If I should lend her house, my lord, to thee,
I kill my poor soul, and my poor soul me

"This last couplet," says Swinburne, "is very much in the style of Shakespeare's sonnets, nor is it wholly unlike even the dramatic

¹ *A Study of Shak*, p. 235

² *History of Dram. Poetry*, vol. III, p. 311

³ Knight's *Doubtful Plays*, p. 279

style of Shakespeare in his youth He might have added that the whole passage is decidedly Shakespearean

The "angel pure divine *unspotted*" reminds us of the description in *Henry VIII* v 4 of Queen Katharine as "a most *unspotted* hily

I quoted on page 534 *ante* from *Ed Henry VI*, v 1 the lines

These brows of mine
Who smile and power like to Achilles spear
Is able with the change to kill and cure

And in this play of *Edward III* I find these lines

The poets write that great Achilles spear
Could heal the wound it made

I could fill many pages with parallel passages but that I have not the space. There can be no doubt that *Edward III* was written by the same pen that wrote the Shakespeare Plays and if Shakspeare was Shake speare why was it published anonymously why did the thrifty player permit it to be sold without the pennies going into his own pocket?

III THE PLAY OF STUCKLEY

There was an English adventurer Sir Thomas Stuckley who was first cousin to Sir Amias Paulet, the English Minister at the court of France while Bacon was an attache of the legation. He was a famous character during Bacon's youth—bold warlike chivalrous unfortunate the very character to captivate a youthful imagination. He was killed at the battle of Alcazar in Africa, August 4 1578 about the time that Bacon returned to England from Paris and commenced the study of the law. His relationship to Sir Amias Paulet must have made this dashing adventurer the subject of a great deal of conversation among the members of the English legation in Paris and what more natural than that Francis Bacon if he had the dramatic instinct should choose this interesting theme as the subject of one of his first plays. Stuckley raises a company of soldiers to fight in Ireland he quarrels with the Cecils goes to Spain is imprisoned by the Governor of Cadiz enters the service of Philip II the Pope makes him Marquis of Ireland for

which country he sets sail, he lands in Portugal, joins a Portuguese expedition to Barbary, and is there slain - a wild, romantic, rash and unreasoning career

The play is evidently written by a lawyer, for he drags in law studies and law books, neck and heels, and to do so makes Stuckley a law-student, when the fact was Stuckley never studied law

Old Stuckley I had as lief you'd seen him in the Temple walk,
Conferring with some learned counselor,
Or at the moot upon a point of law ¹

When he sees the array of swords, daggers and bucklers in his son's room the old man exclaims

Be these your master's books?
For Littleton, Stanford and Brooke
Here's long sword, short sword and buckler,
But all's for the *bar*, yet I meant to have my son
A Barrister, not a Barrator ²

And Tom is made to express the disgust of a young law student

Nay, hark you, father, I pray you be content
I have done my goodwill, but it will not do
John a Nokes and John a Style and I cannot cotton
Oh, this law-French is worse than buttered-mackerell,
Full o' bones, full o' bones It sticks here, it will not down

And this reminds us of the young man who said, "The bar will be my bier"

Mr Simpson sees evidence that this play was an early production of Shakspeare, but what had the boy of Stratford to do with law-books? And how did he acquire the intimate knowledge of Stuckley's biography manifested in this play, and which astonishes the antiquarians?

And why should Shakspeare drag into this play an allusion to Bacon's home, at *St Albans*, just as we have seen the same village forced twenty odd times into the text of the Shakespeare Plays? It appears thus in the play of *Tom Stuckley*

Vernon Some conference with these gentlemen my friends
Made me neglect mine hour, but when you please
I now am ready to attend on you

Harbart It is well done, we will away forthwith
St Albans, though the day were further spent,
We may well reach to bed to-night ³

¹ Act 1, scene 1

² Ibid

³ Act 1

Now *St Albans* had nothing to do with the action of the piece we hear no more of it Harbart does not go there, that we know of Why did the Stratford boy if this play is as Simpson thinks one of his early productions without any necessity thus introduce the place of Bacon's residence into his play? What thread of connection, geographical, political poetical or biographical was there between Stratford and *St Albans*?

I have only space to give two or three extracts to show the resemblance between *Tom Stuckley* and the Shakespeare writings

In *Stuckley* we have

*Mix not thy forward summer with sharp breath
Nor intercept my purpose being good*

Compare this with Shakespeare's

*Here stands the spring whom you have stained with mud
This goodly summer with your winter mixed*¹

In *Stuckley* we have

He soonest loseth that despairs to win

This is the embryo of the thought

Our doubts are traitors
And make us lose the good we oft might gain
By fearing to attempt²

In *Stuckley* we find

Nay if you look but on his mind
Much more occasion shall ye find to love him

Compare this with Shakespeare's 69th sonnet

They look into the beauty of the mind

In *Stuckley* we have

You muddy slave

In Shakespeare we have

You muddy rascal³

In *Stuckley* we have

And that which in mean men would seem a fault
As leaning to ambition or such like
Is in a king but well beseeeming him

In Shakespeare we have

That in the captain's but a choleric word,
Which in the soldier is flat blasphemy ¹

And we catch a glimpse of the date of this composition by the following allusion

Will you so much annoy your vital powers
As to oppress them with the prison stink ?

Mr Simpson calls attention to the following extract from Bacon's *Natural History*

The most pernicious infection, next the plague, is the smell of the jail, when prisoners have been long and close and nastily kept, whereof we have had in our time experience twice or thrice, when both the judges that sat upon the jail, and numbers of those that attended the business, or were present, sickened upon it or died ²

This allusion in the play to "the prison stink" probably refers to "the black assizes" at Oxford, in 1577, or at Exeter, in 1586, and the probability is that the play of *Stuckley* was written by Francis Bacon, soon after the death of Stuckley, and subsequent to his return to England, and that reference was therein had to "the black assizes" at Oxford, in 1577

I would close by calling attention to the Shakespearean ring in these lines from Stuckley's address to King Philip of Spain

Right high and mighty, if to kings, installed
And sacredly anointed, it belong
To minister true justice, and relieve
The poor oppressed stranger, then from thee,
Renowned Philip, that by birth of place
Upholds the scepter of a royal king
Stuckley, a soldier and a gentleman,—
But neither like a soldier nor a man
Of some of thy unworthy subjects handled,—
Doth challenge justice at thy sacred hands

IV CHRISTOPHER MARLOWE

We see it intimated in the Cipher that the plays of Christopher Marlowe were written by Francis Bacon, that he was Bacon's first mask or cover. Is this statement improbable or unreasonable ?

In the first place, let us inquire who Marlowe was. Christopher Marlowe, or Marlin, as the name was often spelled, was born in

¹ *Measure for Measure*, II, 2

² *Natural History*, cent. x, No. 914



Dr WILLIAM THOMSON

OF MELBOURNE AUSTRALIA AUTHOR OF THE FINASCENCE DRAMA

Canterbury precisely two months before the birth of Shakspeare. His father was Clarke of St. Marie's. Marlowe was educated at the King's School in his native town, and at Benet College Cambridge. Soon after coming of age, it is supposed he followed the soldiers to the wars in the Low Countries. The next we hear of him is as an actor in London and the author of *Tamburlaine* in 1587 when twenty three years of age.

We find the same incompatibilities between the work and the life of Marlowe which exist in the case of Shakspeare. While his biography tells us that he was a drunken licentious depraved creature who was about to be arrested for blasphemy and escaped the gallows or the stake by being killed in a drunken brawl.

stabbed to death by a bawdy servingman rival of his in his lewd love. At the same time he appears by his writings to have been an exquisite poet who actually revolutionized English literature.

The *Encyclopædia Britannica* says

He is the greatest discoverer the most daring and inspired pioneer in all our poetic literature. *Before him there was neither genuine blank verse nor a genuine iambic pentameter in our language.* After his arrival the way was prepared the paths were made straight for Shakespeare.

And the same high authority says speaking of *Tamburlaine*

It is the first poem ever written in English blank verse as distinguished from mere rhymeless decasyllables and it contains one of the noblest passages perhaps indeed the noblest in the literature of the world ever written by one of the greatest masters of poetry.

And it is a curious fact that Shakespeare steps upon the boards as a dramatic writer just as Marlowe steps off. Marlowe was slain June 1, 1593 and Halliwell Philipps says the first appearance of a Shakespeare play was March 3, 1592—the play of *Henry VI*. But there are high authorities who claim that the play of *Henry VI* was written by Marlowe.¹

Swinburne finds that the opening lines of the second part of *Henry VI* are *aut Christophorus Marlowe aut diabolus*. He says

It is inconceivable that any imitator but one should have had the power to catch the very trick of his hand the very note of his voice and incredible that the one who might would have set himself to do so for if this be not indeed the voice and this the hand of Marlowe then what we find in these verses is not the fidelity of a follower but the servility of a copyist. He [Shakespeare] had much at

starting to learn of Marlowe, and he did learn much, in his earlier plays, and, above all, in his earliest historic plays, the influence of the earlier poet, the echo of his style, the iteration of his manner, may be perpetually traced

The *Encyclopædia Britannica*¹ says

It is as nearly certain as anything can be which depends chiefly upon cumulative and collateral evidence, that the better part of what is best in the serious scenes of *King Henry VI* is mainly the work of Marlowe

There are a group of plays which have been claimed alternately for both Marlowe and Shakespeare. The writings of the two men, at the beginning of Shakespeare's career overlap and run into each other

The same writer in the British *Encyclopædia* thinks *The Contention between the Two Famous Houses of York and Lancaster*, now usually attributed to Shakespeare, was written by Marlowe

Halliwell-Phillipps says

There are a few striking coincidences of language, especially in the passage respecting the wild O'Neil, to be traced in Marlowe's *Edward II* and the *Contention* plays of 1594 and 1595, and also that a line from the *Jew of Malta* is found in the *Third Part of Henry the Sixth*, but not in the *True Tragedy*²

And here is another borrowed line

Marlowe says, in *Doctor Faustus*,³ speaking of Helen of Troy

Was this the face that *launched a thousand ships*,
And burnt the topless towers of Ilium?

While in Shakespeare we have Troilus referring to this same Helen in these words

She is a pearl,
Whose price hath *launched* above a thousand ships,
And turned crowned kings to merchants⁴

And the genius and style exhibited in the early plays of Shakespeare and the later plays of Marlowe are almost identical

Cunningham says⁵ of a passage in *Tamburlaine*, "One could almost fancy that it flowed from the pen of Shakespeare himself." Hallam⁶ says *The Jew of Malta* is "more rigorously conceived, both as to character and circumstances, than any other Elizabethan play, except those of Shakespeare." Mr Collier thinks that if Marlowe had written *The Jew of Malta* with a little more pains, "he

¹ Vol xv, p 557

² Halliwell-Phillipps, *Outlines of Life of Shak*, p 220

³ Act v, scene 4

⁴ *Troilus and Cressida* II, 2

⁵ *Introduction to Works of Marlowe*, p xii

⁶ *Introduction to Hist and Lit of Europe*, vol II, p 270

⁷ *Hist Dram Poetry*, vol III, 135

would not only have drawn a Jew fit to be matched against Shylock but have written a play not much inferior to *The Merchant of Venice*. Hazlitt pronounces one scene in *Edward II* 'certainly superior to a parallel scene in Shakespeare's *Richard II*'. Charles Lamb said 'the death scene of Marlowe's *King* moves pity and terror beyond any scene ancient or modern'. And of the play of *Doctor Faustus* the writer in the *Encyclopædia Britannica* says

Few masterpieces of any age in any language can stand beside this tragic poem for the qualities of terror and splendor for intensity of purpose and sublimity of note

And we have seen the critics speculating whether Marlowe if he had not been prematurely cut off in his twenty ninth year *would not have been in time as great a poet as Shakespeare*!

As if bountiful Nature after waiting for five thousand years to produce a Shakespeare had been delivered of twins in that year of grace 1564! And we are asked to believe that if it had not been for Marlowe's drunken brawl the two intellectual monsters would have existed side by side for thirty years or so corruscating *Tamburlaines*, *Lears*, *Doctor Faustuses* and *Hamlets* to the end of the chapter to the infinite delight of the pyrotechnically astounded multitude who couldn't have told the productions of one from the other. But it was a sad fact that one of these brilliant suns was not able to rise until the other had set and unfortunate that both at last declined their glorious orbs into a sea of strong drink while 'the god of the machine' was behind the scenes delivering immortal sermons in behalf of temperance.

V STILL OTHER WRITERS

We are in the presence of an unbounded intellectual activity—a Proteus that sought as many disguises as nature itself. We see the appearance of the country changing: the soft earth of the forest begins to give place to stretches of sand and gravel; there are larger patches of light through the tree tops; we hear a mighty voice murmuring in the distance. We are approaching the ocean. We are coming nearer to a great revelation.

Mrs Pott expresses the opinion in a private letter,—and I have great confidence in her penetration and judgment—that she sees

the signs of the *Promus* notes, and other Baconianisms of thought and expression, not only in the plays of Marlowe, but in the writings of Marston, Massinger, Middleton, Greene, Shirley and Webster. She also believes that Bacon was the author of the poems which appeared in that age, signed "*Ignoto*," and that he must have helped to edit *the great book on Ciphers published in Holland in 1623*. And she adds

He must have been at the bottom of the partly fictitious works about his own society of the Rosicrucians, published in Holland 1603 *et seq*

A friend calls my attention to the fact that Massinger denied the divine right of kings, and I have shown that one of the purposes of the Shakespeare Plays was to assail this destructive superstition.

It will be said that no man could find the time for such vast labors, but it must be remembered that apart from the Shakespeare Plays we have very little that represents the first forty years of Bacon's life, and the capacities of time depend on the man that uses them. Napoleon said that great battles were won in the "quarters of hours," and we have heard of men, like the "Learned Blacksmith," who acquired a new language by giving a half hour every day to it for a year. Now, between 1581, when Bacon was twenty, and 1611, when his poverty terminated, there are *thirty years*! A man like Bacon could do an immense amount of work in thirty years. If he dashed off a short play every two weeks, as he did, we are told, *The Merry Wives of Windsor*, he could in that time, if he had nothing else to do, produce *seven hundred and eighty plays*! Certainly he could have written one-eighth part of this, say one hundred plays, and this number would probably cover all that Mrs. Pott attributes to his pen, and he would still have had ample time left for philosophy and politics. We can imagine him, when his pockets grew empty, hurriedly scribbling off a farce or an after-piece, or a blood-and-thunder tragedy, on any subject of popular interest at the time, and giving it to Harry Percy to sell to some of the roistering playwrights, to produce as his own. The man who was borrowing five dollars at a time from his brother Anthony would find such a field of labor very inviting, and those who availed themselves of his genius would have every reason to keep his secret.

VI MONTAIGNE'S ESSAYS

The reader will start. What — he will say, — is this man about to claim that the Englishman, Francis Bacon, wrote the greatest essays ever produced in France? This is midsummer madness!

But wait a moment. Let us suppose a case. Let us suppose an Englishman of a skeptical and in some sense irreligious turn of mind, a believer in God and the immortality of the soul, to be sure, but disgusted with the fierce and bloody religious wars of the period, and with the persecutions practiced by the members of the different Christian sects upon each other, for in the name of the gentle Nazarene, they ravaged the continent of Europe and burned each other by hundreds at the stake. But suppose him living in a country where the slightest irreligious utterance was treated as blasphemy and punished with death. Now suppose that he believed that only skepticism could mollify the dreadful earnestness of the contending sectarians, and he desired therefore to plant the seeds of doubt in the minds of men, that they might grow through many generations and produce a harvest of gentleness, toleration and freedom of conscience. And suppose he wrote a series of essays with these objects in view, with many covert utterances that would insinuate, as Bacon said these things into men's thoughts, that would enter those houses where the white mark on the door, to use Bacon's comparison, showed they were welcome, that would select their audience of those that could pierce through the veil. Now suppose he — visiting France — found a friend in that country of some literary taste, who was willing to father these utterances and translate them into French, and put them forth in his own name as his own work. Then you perceive the original English essays might be published in England with all their ear-marks upon them as translations of the French essays, and, coming in the guise of a distinguished foreign work, they would not provoke that scrutiny which would be given to the productions of an Englishman. For who could blame the translator or the publisher if in these French essays there were expressions capable of a double meaning? They did not make them, or the translation might not be correct. And who would say that England should be deprived of the opportunity to read great foreign works in the English

tongue, because certain passages therein could be read in different ways?

And here I would first give Mrs Pott's reasons for believing that Bacon wrote the *Essays* of Montaigne. I quote from a recent letter

I will try to tell you *my* grounds of belief

1 Having examined "Florio's translation," 1603, I find it contains all the metaphors, similes, etc., of Bacon's *early period*. No other metaphors, etc., but certain *Promiss* notes

2 Having examined "Cotton's translation," published 1634, I find it to be very much enlarged, passages altered, paraphrased, etc., new passages introduced, and *old opinions negatived*

3 The metaphors and similes now include a number of Bacon's *later period*, whereas in "Florio's" there is hardly a metaphor which cannot be found in plays and works prior to the date of *The Merry Wives*. In Cotton there are other forms introduced after *Hamlet*

4 *The French original* cannot be made to match with both of these translations. If the French uses a metaphor thus "A man should be careful how he repeats a tale lest he get out of the road and lose his way in the wood," Florio may translate it thus, but in Cotton you will find it changed to this extent, "he should be careful, etc., lest he lose his way and *fall into the traps of his enemies*" (I have not the books, but quote from memory.) Such alterations are frequent. Who made them? How did Florio, the *Italian* master in the Duke of Bedford's family, get employed to translate a volume of *French essays* into *English*? And how did he manage so completely to master the peculiarities of Bacon's style, that he could make it his own throughout the *Essays*?

5 And why is it that there is, in Montaigne's letters to friends, etc., bound up in the same volume with the *Essays*, *not one Baconism of thought or diction*?

As to circumstantial evidence, we may observe

6 That Montaigne was Mayor of Bourdeaux during the three years of Bacon's sojourn in those parts, when Bacon was known to be writing and studying

7 Francis Bacon kept up the acquaintance which he formed with Montaigne by means of his brother, *Anthony Bacon, who is recorded to have visited Montaigne, from England*, after Anthony's return home. *Montaigne also visited Francis Bacon in England*. I think that in the Cipher the name *Montaigne* will be found rendered by *Mountain*, a word sometimes apparently hauled in somewhat irrelevantly

Montaigne's *Essays*, when one comes to dissect them, are only diffuse editions of Bacon's mature and condensed utterances in the *Essays*, *The Advancement of Learning*, and other works, mixed up with observations, scientific, medical, physiological and psychical, which are noted chiefly in the *Sylva*

The object, as I take it, of his concealing the authorship of the early editions of this remarkable book was that he might utter, under the mask of old age and of French license of speech, opinions which would have been condemned as utterly unbecoming for a younger man, an Englishman, and of Puritan family

But there are other reasons. If the reader will turn to the *Encyclopædia Britannica*¹ he will find that Montaigne never published anything, except the translation into French of a Spanish work,

¹ Vol. xvi, pp 768, etc

until 1580, when he was forty seven years of age and that he never wrote anything but these *Essays*. It is true that a journal was found in the chateau of Montaigne two hundred years after his death giving an account of a journey he took, and which purported to be his work but it is a vastly inferior performance to the *Essays* 'superfluous to a medical reader and disgusting to any other' and his "last and best editors MM Courbet and Royer do not accept it as 'authentic

Like Shakspeare little can be found out about him. The *Encyclopædia Britannica* says

Not much is known of him in these latter years and indeed despite the laborious researches of many biographers of whom one Dr Payen has never been excelled in persevering devotion it cannot be said that the amount of available information about Montaigne is large at any time of his life

And while the *Essays* are deistical Montaigne died a devoted Catholic. He had the mass served in his bed room just before his death

We find on page 24 of Montaigne a curious commentary on the thought that the name is nothing kindred to Shakespeare's "what's in a name? He says

Let us examine upon what foundation we erect this glory and reputation for which the world is turned topsy turvy wherein do we place this renown that we hunt after with so great flagrance and through so many impediments and so much trouble? *It is in conclusion Peter or William that carries it takes it into his possession and whom it only concerns* Nature has given us this passion for a pretty toy to play withal *And this Peter or William what is it but a sound when all is done?*

Now, as the French for Peter is Pierre we have this *William or Pierre* that carries away this glory and takes it into his possession and *William Pierre* comes singularly close to *William Shake Pierre*

And not many pages anterior to this utterance and in the same chapter and train of thought Montaigne says on page 5

All other things are communicable and fall into commerce we lend our goods and stake our lives for the necessity and service of our friend *but to communicate a man's honor and to robe another with a man's own glory is rarely seen*

But he reflects as above what is glory anyhow? *William or Pierre* takes it and carries it away and it concerns him only

And remember this translation was published long after Bacon's death just as we have seen editions of the Folio published in

1632 and 1664 that agreed precisely in the arrangement of the type with that of 1623. And Mrs Pott has shown that the translation does not adhere to the original, and we have a striking illustration of this on page 271, where the translator (an unheard-of thing) actually interjects into Montaigne quotations from Ben Jonson not found in the original. He says

According to that of Mr Jonson, which, without offense to Monsieur Montaigne, I will here presume to insert !

And is it not a little singular to find the Italian teacher quoting the play-writer Ben Jonson ?

And again on page 259 he interpolates a poem from Plutarch, not in the original — an extraordinary liberty in any translator

And we see the author, as a young man, asserting himself on page 281

For my part I believe our souls are adult at twenty, such as they are ever like to be, and as capable then as ever. A soul that has not by that time given earnest of its force and virtue, will never after come to proof. Natural parts and excellences produce that they have of vigorous and fine, within that term, or never

Surely no man who had written his first book at forty-seven would be likely to give birth to that radical and unfounded utterance, he would be more inclined to the belief of him of old, that “young men *think* old men to be fools, but old men *know* young men to be such”

And we find Montaigne expressing the exact root and groundwork of Bacon’s philosophy in this extraordinary sentence (page 469)

The senses are the beginning and the end of human knowledge

This was the very point where the philosophy of modern times diverged from that of antiquity — the latter turned for light to the operations of the human mind, the former to the facts of external nature, as revealed by the senses

In fact, in reading these *Essays* we see the *Novum Organum* in its first forms, as they presented themselves to the youthful mind of Bacon. Montaigne says (page 50)

He cannot avoid owning, *that the senses are the sovereign lords of his knowledge*, but they are uncertain and falsifiable in all circumstances. ‘Tis then that he is to fight it out to the last



Thomas Davis

The purpose of the Baconian philosophy was to found knowledge on the observations of the senses after clearing the mind of its *idols* or preconceptions and errors and it was on this line Bacon fought it out to the last

And we have this thought of the idols also in Montaigne He says (page 89)

To say the truth by reason that we suck it in with our milk and that the face of the world presents itself in this position to our first sight it seems as if we were born upon condition to pursue this practice and the common fancies that we find in repute every where about us and infused into our minds with the seed of our fathers appear to be most universal and genuine

And here follows a thought that is as true to day as it was in
159

From whence it comes to pass that whatever is off the hinges of custom is believed to be also off the hinges of reason

Bacon writes a speculative work entitled *The New Atlantis* and in another place he discusses the probability of the truth of Plato's story and Montaigne (page 166) refers to the destruction of Atlantis and speculates at length whether or not the West Indies could be part of the ancient island

And we see the spirit of Bacon's subtle and paradoxical *Characters of a Believing Christian* in the following utterance of Montaigne (page 417)

To meet with an incredible thing is an occasion to a Christian to believe and it is so much the more according to reason by how much it is against human reason

And Bacon says

A Christian is one that believes things his reason cannot comprehend¹

And when we remember that Bacon did not dare to publish these *Paradoxes* during his life time we can see why the same thoughts more fully elaborated were put forth in the name of a foreigner for I have no doubt the *Paradoxes* as well as the Montaigne *Essays* were the work of Bacon's unbelieving youth

And here we have a thought worthy of Bacon's finest and highest inspiration Speaking of life Montaigne says (p 44)

For why do we from this instant derive the title of being *Not is but a flash in the swift course of an eternal night?*²

I regret that I have not space to quote the thousands of magnificent and profound and Baconian thoughts that throng the pages of these *Essays*. It is a veritable mine of gems.

And the very thought of Bacon that the senses were the holes which communicated with the locked-up spirit, and that if we had more holes through matter, more senses, we would apprehend things in nature now hidden from us, appears in Montaigne. He says (pages 479-499)

Who knows whether to us also one, two or three, or many other senses may not be wanting? Let an understanding man imagine human nature originally produced without the sense of hearing, and consider what *ignorance* and trouble such a defect would bring upon him, what a *darkness* and blindness in the soul, he will then see by that, of how great importance to the knowledge of truth the privation of another such sense, or of two or three, should we be so deprived, would be.

Who knows whether all human kind commit not the like absurdity, for want of some sense, and that through this default the greater part of the face of things is concealed from us?

And in the above quotation we see the embryo of the thought expressed by Shakespeare

There is no darkness but ignorance

In short, we are brought face to face with this dilemma either Francis Bacon wrote the *Essays* of Montaigne, or Francis Bacon stole a great many of his noblest thoughts, and the whole scheme of his philosophy, from Montaigne. But Bacon was a complete man, he expanded into a hundred fields of mental labor. Montaigne did nothing of any consequence to the world but publish these *Essays*, *circa* the great thoughts came not from Montaigne to Bacon, but from Bacon to Montaigne.

And the writer of Montaigne was a poet. He says (page 78)

I am one of those who are most sensible to the power of the imagination, every one is justled, and some are overthrown by it. It has a very great impression upon me, and I make it my business to avoid wanting force to resist it.

And again he says (page 100)

The poetic raptures and those prodigious flights of fancy that ravish and transport the author out of himself, why should we not attribute them to his good fortune, since the poet himself confesses they exceed his sufficiency and force, and acknowledges them to proceed from something else than himself?

Here we have the same thought expressed by Bacon, as to divine influences in his work, and are reminded of his chaplain's

statement that he got his thoughts from something within him, apart from himself

And he says (page 536) speaking of poesy I love it in finitely

And on page 14 he says

I would have things so exceed and wholly possess the imagination of him that hears that he should have something else to do than to think of words

Here we are reminded of Hamlet's contempt for words words, words

And Montaigne had also the dramatic instinct He says (page 597)

How oft have I as I passed along the streets had a good mind to *write a farce* to revenge the poor boys whom I have seen flayed knocked down and miserably abused by some father or mother

And the profound admiration of Julius Cæsar, which we have seen in Bacon and Shakespeare, reappears in Montaigne He says (page 617)

This sole vice (ambition) spoiled in him the most rich and beautiful nature that ever was

This is precisely the thought of Bacon who calls Julius Cæsar

The most excellent spirit (his ambition reserved) of the world¹

Montaigne continues (page 610)

In earnest it troubles me when I consider the greatness of the man

Here we see Bacon's intellect striving to match itself with that of 'the foremost man of all this world And we see in Montaigne the original of another thought which is found in Shakespeare Cassius says in reference to Cæsar

And that tongue of his that bade the Romans
Mark him and write his speeches in their books

Montaigne says (page 615)

His [Cæsar's] military eloquence was in his own time so highly reputed that many of his army writ down his harangues as he spoke them by which means there were volumes of them collected that continued a long time after him

And we see in Montaigne another curious conception which appears in Shakespeare Mark Antony moves the mob of Rome with the exhibition of the dead Cæsar's robe

You all do know this mantle, I remember
 The first time ever Cæsar put it on
 Look in this place ran Cassius' dagger through,
 See what a rent the envious Casca made,
 Through this, etc

And Montaigne says

The sight of Cæsar's robe troubled all Rome, which was more than his death had done

And in the Montaigne *Essays* we seem to see sundry references to William Shakspeare He says (page 655)

How should I hate the reputation of being a pretty fellow at writing, and an ass and a sot in everything else Or do learned writings proceed from a man of so weak conversation? Who talks at a very ordinary rate and *writes rarely* is to say that *his capacity is borrowed and not his own* A learned man is not learned in all things, but *a sufficient man is sufficient throughout*, even to ignorance itself

And we might even infer that there was a suspicion in Montaigne's own neighborhood that he could not have written the *Essays* He says (page 672)

In my country of Gascony they look upon it as a *diollery* to see me in print The farther off I am read from my own home the better I am esteemed I am fain to purchase printers in Guienne, elsewhere they purchase me

And when we come to identities of thought and expression I could fill a book as large as this with extracts that are perfectly paralleled in Bacon's acknowledged writings and in the Shakespeare Plays Let me give a few instances, not perhaps the strongest, but those that first occur to me

Montaigne says, speaking of death

*Give place to others, as others have given place to you*¹

Bacon says

*And as others have given place to us, so must we in the end give place to others*²

This is not parallelism, it is identity

That strange word *eternizing*, found both in Bacon and Shakespeare, and applied to making a man's memory perpetual on earth, (a very significant thought in connection with the man who composed the CIPHER), is found in Montaigne (page 129), used with the same meaning, "the *eternizing* of our names "

¹ Montaigne's *Essays*, Ward, Locke & Tyler's ed., p. 75

² *Essay Of Death*

And here is a striking parallelism *Hamlet* tells his mother

Leave *wringing of your hands* peace sit you down
And let me *wring your heart*

Montaigne says (page 635)

And provided the courage be undaunted and the expressions not sounding of despair let her be satisfied What makes matter for the *wringing of our hands if we do not wring our thougts*

Montaigne says

For pedants *plunder* knowledge from books and carry it on the tip of their lips just as birds carry seeds wherewith to feed their young

And in Shakespeare we have, applied to a pedant

He has been at a feast of learning and *stolen* the scraps

Montaigne says (page 296)

Death comes all to one whether a man gives himself his end or stays to receive it of some other means whether *he pays before his day* or *stays till his day of payment comes*

And in Shakespeare we have the following just before the battle of Shrewsbury

Falstaff I would it were bed time Hal and all well

Prince Why thou owest Heaven a death

Falstaff Tis not due yet I would be loth to *pay him before his day* What need I be so forward with him *that calls not on me?*¹

Speaking of the grave Montaigne says of the dead

But they are none of them come back to tell us the news

This is the embryo of Hamlet's reference to the grave as

That undiscovered country from whose bourn
No traveler returns

Montaigne speaks of the stars as the eternal light of those *tapers* that roll over his head while Shakespeare has

Night's *candles* are burned out

Montaigne says (page 884)

I who but *crawl* upon the *earth*

Shakespeare says

Crawling between *earth* and heaven²

Montaigne says

The heart and life of a great and triumphant *emperor* is the *breakfast* of a little contemptible *corm*

In *Hamlet* we have

King At supper? Where?

Hamlet Not where he eats, but where he is eaten,
A certain convocation of *worms* are e'en at him
Your *worm* is your only *emperor* for diet

Montaigne says

To what a degree, then, does this ridiculous diversion molest the soul, when all her *faculties* shall be *summoned* together upon this trivial account

And Shakspeare says in the sonnets

When to the sessions of sweet silent thought
I *summon* up remembrance of things past

We are all familiar with that curious expression in Hamlet's soliloquy

When he himself may his quietus make
With a bare *bodkin*,

and some have wondered why a man should discard daggers and swords and assassinate himself with a *bodkin*. We turn to Montaigne and find, I think, the original of the thought. He says (page 217)

A maid in Picardy, to manifest the ardor of her constancy, gave herself, with a *bodkin* she wore in her hair, four or five good lusty stabs into the arm, till the blood gushed out to some purpose

Shakespeare speaks in *Richard III* of "*the bowels of the land*," Montaigne (page 94) speaks of "*the bowels of a man's own country*" Both used those strange words *graveled* and *quintessence*. Montaigne despised the mob. He speaks like Bacon and Shakespeare of "the brutality and facility natural to the common people"

We find Shakespeare speaking of God thus

O thou *eternal mover* of the heavens

And we find in Montaigne these lines (page 47).

Th' *eternal mover* has, in shades of night,
Future events concealed from human sight

Montaigne says (page 227)

We commend a horse for his strength and sureness of foot, . . . and not for his rich caparisons, a greyhound for his share of heels, not for his fine collar, a hawk for her wings, not for her gesses and bells. Why in like manner do we not value a *man* for what is properly his own? He has a great train, a beautiful *place*, so *much credit*, so *many thousand pounds a year*, and all these are *about* him, but not *in* him

In Shakespeare we have the same thought thus expressed

And not a man for being simply *man*
Hath any honor but honor for those honors
That are *without* him as *place* *riches* and *favor*
Prizes of accident as oft as merit ¹

I assure the reader that I have to stay my hand — out of respect for my publishers — or I should fill pages with similar proofs and parallelisms

VII ' THE ANATOMY OF MELANCHOLY

I cannot do more than touch upon a few of the reasons that lead me to believe that Francis Bacon was the real author of *The Anatomy of Melancholy* which was published in 1621 in the name of Robert Burton of Leicestershire Mr Wharton says It was written as I conjecture about the year 1600 It first appeared under a *nom de plume* that of *Democritus Junior* When it was first attributed to Burton I do not know Burton like Montaigne never wrote anything but this one production and like Montaigne and Shakespeare very little is known of his life His will written by himself is a crude performance and has no resemblance to the style of the *Anatomy* His elder brother William Burton was a student at the Inner Temple in 1593 and afterwards a barrister and reporter at the Court of Common Pleas London It is very probable he was an acquaintance of Francis Bacon being in the same pursuit in the same town at the very time the Plays were being written

The Anatomy of Melancholy is a wonderful work — wonderful for its learning its vast array of quotations from the classical writings in which it resembles the Montaigne *Essays* the profundity of its thoughts its originality and its Baconianisms Dr Johnson said it was the only book that ever took him out of bed two hours sooner than he wished to rise We might infer that the Montaigne *Essays* were the production of a sensitive buoyant jubilant happy vivacious youthful genius the *Anatomy* the work of the same mind, older, overwhelmed with misfortunes and steeped to the lips in misery and gloom The one represents the man who wrote *The Two Gentlemen of Verona* and *Love's Labor Lost* the other the

author of *Timon of Athens* and *Hamlet*. In fact, in many things it is a prose *Timon of Athens*.

We have seen that about 1600 Bacon's fortunes were at their blackest, his disgust with the world was absolute, he was sick, poor, without hope, and plunged into excessive melancholy. He himself refers, subsequently, to this dreadful period in his life, and to the consequent failure of his health. We are told that the author of the *Anatomy* wrote that work to overcome his despair and divert his mind from its sorrows. We can imagine the laborious Francis Bacon, with the same purpose, with the help of his "good pens," collating a vast commonplace-book on the subject of "Melancholy," and the best modes of medical treatment to relieve it; and this is just what the *Anatomy* is: it is a commonplace-book with the citations strung together by a thread of original reflection, and it is full of identities with the writings of Bacon. Let me give one instance, which is most striking.

Coffee, at the time the *Anatomy* was published, had not yet been introduced into England, the first coffee-house was opened in England, in Oxford, in 1651, by a Jew, and the second in London, by a Greek servant of a Turkey merchant, in 1652. Bacon, we know, was collecting the facts for his *Natural History* for years, Montagu says some of them were drawn from observations made when he was sixteen years of age, and as one of the curious facts, in that compendium of facts, we find this entry.

They have in Turkey a drink called *coffa*, made of a berry of the same name, as black as soot, and of a strong scent, but not aromatical, which they take, beaten into powder, in water, as hot as they can drink it, and sit at it, in their coffa-houses, which are like our taverns. This drink comforteth the heart and brain, and helpeth digestion.¹

We turn to Burton, and we find him saying

The Turks have a drink called coffee (for they use no wine), so named of a berry as black as soot, and as bitter, (like that black drink which was in use among the Lacedamonians, and perhaps the same), which they sip still of and sup as warm as they can suffer, they spend much time in those *coffee-houses*, which are somewhat like our ale-houses or taverns, and there they sit chatting and drinking to drive away the time, and to be merry together, because they find by experience that that kind of drink, so used, *helpeth digestion* and procureth alacrity.²

I italicise the words used by Bacon which are also used by Burton. Bacon's *Natural History* was not published until 1627, so that

¹ *Sylva Sylvarum*, cent. viii, § 738

² *Anatomy of Melancholy*, vol. II, p. 398

Burton could not have borrowed from it and it is not probable that Bacon would have borrowed from Burton without giving him due credit therefor. And yet we find both writers treating of the same subject, in the same language with the same ideas and even falling into the same error that is, to say that the coffee berry is as black as soot.

On page 19 of Volume I, Burton refers to details which show the writer to have been intimately acquainted with old Verulam, in which St Albans was situated and with its antiquities.

B Atwater of old or as some will Henry I made a channel from Trent to Lincoln navigable which now saith Mr Camden is decayed and much mention is made of anchors and such like monuments found about old Verulamium.

And at the bottom of the page is a foot note to this passage we have this curious and inexplicable remark.

Near S Albans which must not now be whispered in the ear

One would almost suspect that the name of *St Albans* was dragged in in this singular fashion to meet the requirements of a cipher narrative and there are many other things in the *Anatomy* which point in the same direction. Certain it is that the finding of ancient anchors in the meadows of Old Verulam would be much more likely to be known to Bacon, who was raised there and had as a boy rambled all over those fields, than to Burton born at Lindley, in Leicestershire, and whose residence nearly all his life seems to have been at Oxford. But in any event, why was not the name of *St Albans* to be 'whispered in the ear'?

Burton avows the singular belief that England was formerly more densely populated than it was in his time in the seventeenth century and in the year 1607 Bacon in a speech in Parliament expressed the same unusual conviction¹

We turn to another remarkable evidence of identity.

It is well known that Bacon wrote a work called *The New Atlantis*. It was an attempt to represent an *Utopia*. It was published in 1627. The name was a singular one for such a purpose. The island of Atlantis Plato tells us, was sunk in the ocean because of the iniquities of its people. Why then employ a *new Atlantis* to show the human race regenerated? But this was Bacon's fancy

¹ *Work* vol. v p 35

And, strange to say, we find Robert Burton in *The Anatomy of Melancholy* falling into the same fancy, and declaring in 1600, or 1621

I will yet, to satisfy and please myself, make an Utopia of mine own, a *new Atlantis*, a poetical commonwealth of mine own, in which I will freely domineer, build cities, make laws, statutes, as I list myself And why may I not?¹

And then he proceeds through some dozen pages to work out his fable, very much as Bacon did in *The New Atlantis*, but not, of course, as completely or philosophically, and evidently the *New Atlantis* of Burton is but the rude sketch of *The New Atlantis* of Bacon Says Burton

I will have certain ships sent out for new discoveries every year, to observe what artificial *inventions* and good laws are in other countries²

While Bacon³ details how, under the orders of the ancient King Solomon, two ships were sent out every twelve years, from his *New Atlantis*, to visit all parts of the earth, and acquire new knowledge as to science, arts, manufactures and *inventions*

Burton has his officers all paid out of the public treasury, "no fees to be given or taken on pain of losing their places," while Bacon represents the officials of his *New Atlantis* as refusing any fees, with the exclamation, "What, twice-paid!"

Burton says that in his Utopia

He that *invents* anything for public good, in any art or science, writes a treatise, or performs any noble exploit, shall be *accordingly enriched, honored and preferred*

While Bacon describes⁴ the great galleries of his Utopia filled with "the statues of all principal *inventors*," including Columbus, the monk that made gunpowder, the inventors of music, of letters, of silk, etc He adds

For upon every *invention* of value, we erect a statue to the inventor, and *give him a liberal and honorable reward*

In short, we see the seeds of Bacon's *New Atlantis* in Burton's *New Atlantis*, and no one can doubt that they came out of the same mind

And I could fill pages, did space permit, with the startling identities of speech and thought which I have found to exist between

¹ *Anatomy of Melancholy*, vol 1, p 131

² Page 137

³ *The New Atlantis*, vol 1, p 262, Montagu's ed

⁴ *Ibid*, vol 1, p 209

the *Anatomy* and Bacon's acknowledged writings and the Shakespeare Plays

And in the *Anatomy* we see the vastness of those medical studies which crop out in the Shakespeare Plays

Indeed the world will hereafter have to study the great Plays by the wondrous light of the *Essays* of Montaigne and *The Anatomy of Melancholy* of Burton. Here is the man himself revealed, in youth and maturity. We see here the profound learning, the inexhaustible industry, the scope and grasp of mind which have glinted through the interstices of the Plays like the red light of the dawning sun through the tangled leaves of a forest. We see, in short, the tremendous preparations of that wondrously stored mind, whose very drippings have astounded mankind in the disguise of the untaught player of Stratford.

VIII THE CIPHER

And, incredible as it may seem I think it will be found that Bacon put the stamp of his Cipher upon nearly all his works with intent some day to have them all reclaimed. And why do I say this? Because nearly everywhere I find not only the words *Bacon*, and *St Albans*, and *Francis* and *Nicholas* and *Shake* and *spur* and *speere* scattered over these unacknowledged works but because I can see those curious twistings of the sentences which so puzzled commentators in the Plays and which mark the strain to bring in the Cipher narrative. The discussion of this matter would fill a book. I can now but touch upon a few proofs.

Take the Marlowe plays. Some of them exist like some of the Shakespeare Plays in two forms, a brief form and a larger form. I found in the *Doctor Faustus* that when the Doctor is demanding some exhibition of demoniacal power Cornelius says

Then haste thee to some solitary grove
And bear wise *Bacon* and *Albanus* works
The Hebrew Psalter and New Testament
And whatsoever else is requisite

Here we have not only the name of *Bacon* but *Albanus*. The latter word the commentators changed to *Albertus* and says one critic

Cornelius saddled Faustus with a heavy burden, the works of Albertus Magnus fill twenty-one thick folios, and those of Roger Bacon are asserted to have been one hundred and one in number.

It is evident that the order of Cornelius to bring along this vast library was merely an excuse to drag in the significant cipher words

And again the name of Bacon appears in the same play

I am Gluttony, my parents are all dead, and the devil a penny they have left me but a small pension, and that buys me thirty meals a day and ten bevers, a small trifle to suffice nature I come of a royal pedigree, my father was a *Gammon of Bacon*, and my mother was a hogshead of claret wine ¹

This is the same old "*Gammon of Bacon*" which the carrier had in his panniers, and which did such good service, in *1st Henry IV* ²

And in *The Jew of Malta* Barabas and Ithamore are about to strangle a friar Ithamore says

Oh, how I long to see him *shake* his heels ³

And when they have strangled the friar Ithamore says

'Tis neatly done, here's no *print* at all Nay, master, be ruled by me a little (*stands up the body*), so let him lean upon his staff, excellent, he stands as if he were begging of *Bacon*

The great artist had not yet acquired the cunning in handling his suspicious words which is shown in the Plays All this is very forced "*shake* his heels," "here's no *print* at all," "as if begging of *Bacon*"

It seems to me these two plays go together in the cipher work, and we have *spheres* in *Doctor Faustus* matching this *shake* in *The Jew of Malta* In *Dido, Queen of Carthage*, I find allusions to Elizabeth, Burleigh, etc And in all these plays there is a great deal about *Aristotle*, and the *Organon*, and *books*, and *libraries*, and *printing* and *poets*, and the singular word *eternized* appears in almost every one of the Marlowe plays, just as we have found it in the Shakespeare Plays, Montaigne's *Essays*, and *The Anatomy of Melancholy*, as if, in every one of them, Bacon, in the internal cipher story, was repeating his purpose to do that which, in one of his acknowledged masks, he advised the King to do, to-wit to *eternize his name on earth*

¹ *Doctor Faustus*, II, 2

² Act 2, scene 1

³ Act IV, scene 2

And in Montaigne's *Essays* we have (page 878)

Whoever shall cure a child of an obstinate aversion to brown bread *Esco* or garlic will cure him of all kind of delicacy

The substance bacon was considered in that age a diet fit for nobles — the peasants could not get enough of it. Why should a child have an aversion for it? It is all forced

And the text of Montaigne is in some places fairly peppered with the words *Frar is* and *Frarise*. On page 12 we have King *Frar is* the First, on the next line *Frarise* Tavernier the ambassador of *Frarise* Storza, in the next sentence King *Frarise* again, on the same page *Storza Frar is* on the next page

King *Frarise* and on the next line 'King *Frarise* again. On page 16 we have 'Which makes the example of *Frarise* Marquis of Saluzzo who being lieutenant to King *Frarise* the First etc. On page 41 we have King *Frarise* again. And we have *And 'tis William Williams strike and spar and spar* many times repeated together with a great many allusions to *England* and *Sealard Mary Queen of Scots* (page 61) the *Duke of Suffolk* the *English* the *White Rose* King *Henry the Seventh of England* (page 36) *Bullen* all of which seem rather out of place in a French work not a history of or dealing with English affairs. And there is a great deal also in the text about *plus plusers actors tragedies comedies etc*. And we find the most absurd sentences dragged into the text to meet, as I suppose, the requirements of a cipher story. Take for instance this sentence (page 31)

What causes the misadventures that befall us do we not invent? Those beautiful tresses young lady you may so liberally tear off are in no way guilty nor is it the whiteness of those delicate breasts you so unmercifully beat that with an unlucky bullet has slain your beloved brother

Who is the young lady? There is nothing more about her in the text. And is it the white breasts that have slain her brother? Or did the young lady slay him? And where did the bullet come from? Was it from the white breasts? It is all nonsense and has no connection with the text. And there are hundreds of such passages

And Montaigne ends one of his chapters with this singular declaration (page 37)

For my part I shall take care, if I can, that my death discover nothing that my life has not first openly manifested and publicly declared

I think Mrs Pott is right in supposing that Montaigne is often referred to in the Cipher story in the Shakespeare Plays in the name of *Mountaine*, for instance, we find Pistol in *The Merry Wives* calling Evans "thou *Mountaine* forreyner," and in the same play Falstaff alludes to himself as "a *mountaine* of mummy" And both of these *Mountaines* or *Montaignes* are cunningly accompanied by the *de* and *la*, making the *de la Montaigne* It would puzzle a simple-minded man to know how Bacon, in an English play, could work in twice the French words *de la* But this is how he does it He has a French doctor in the play, *Dr Caius*, and his broken English furnishes the *de* In act 1, scene 4, we have the Doctor exclaiming

What shall *de* honest man do in my closet?

And a few lines above this we have

O Diable, Diable, vat is in my closet?

Villanie *La-roone* Rugby my rapier

These adroit subtleties provide for the first *Mountaine* The other is as follows In the same scene, a few lines further along, we have

I will cut his throat in *de* park

And in the first scene of the first act we have Shallow indulging in the old-woman phrase

I thank you always with my heart, *la*

And in the next column we have "thou *Mountaine* forreyner"

And when we turn to the play of *2d Henry IV* we again have *De la Mountaine* still more cunningly concealed, for there is no Frenchman in that play to change *the* into *de* In act 11, scene 4, we have 'The weight of an hair will not turn the scales between the Haber-*de*-pois" Here we have the *de*, and in the same act, scene 1, we find Dame Quickly saying

Prithce, Sir John, let it be but twenty nobles, I loath to pawne my plate, in good earnest, *la*

And we turn to the next act, scene 1, and on the next page after that on which the *de* is found we have

And see the revolution of the times

Make *Mountaines* level

De and *la* are very unusual in English plays in fact they are not English words yet here we find them accompanying, in three instances the word *Mountaine* and the probabilities are that investigation will show this singular concordance to exist in some of the other plays

And, it seems to me we have repeated references to *The Anatomy of Melancholy* in the Cipher story of the Shakespeare Plays In *Romeo and Juliet* we have

What vile part of this *anatomy* ¹

And again

Melancholy bells ²

In the *Comedy of Errors* we have

A mere *anatomy* a mountebank ³

And again

But moody and dull *melancholy* ⁴

Here both words are in the same act and scene

In *King John* the words occur in the same act separated in the Folio by only about one column of matter

From sleep that fell *anatomy* ⁵

Or if that surly spirit *Melancholy* ⁶

In *Twelfth Night* we have separated by a page only

I'll eat the rest of the *anatomy* ⁷

Being addicted to *melancholy* ⁸

In *1st* and *2d Henry IV* we seem to have the name of the book and the ostensible author, Robert Burton

Master *Robert Shallow* ⁹

North from *Burton* here ¹⁰

And in *2d Henry IV* v 4 we have

Thou *atomy* thou

This needs but an *an* to make it *anatomy*

And we also have

Musing and cursed *melancholy* ¹¹

R m a d Jul t 3
Ib d v 5
C m dy f E rer v
Ib d v

A g f hn 3
Ib d
Tw lft N ght
Ib d 5

2d H y II v 5
⁶ *t H y IV*
t H y IV 3

And in the *Induction* to the *Taming of the Shrew* we have

Old Sly's son of *Burton*-heath

In conclusion, I would say, we find *Bacon* once in *The Merry Wives of Windsor*, we find *Bacon* twice in the first part of *King Henry IV*, we find *Bacons* once in the same play, we find *Bacon* in *The Jew of Malta*, and we find *Bacon* twice in the play of *Doctor Faustus*. In *Thomas Lord Cromwell* we have

Well, Joan, he'll come this way, and by God's dickers I'll tell him roundly of it, an if he were ten lords, a shall know that I had not my cheese and my *Bacon* for nothing " ¹

We find *Bacon* in Montaigne's *Essays*, and we find *Bacon* many times repeated in *The Anatomy of Melancholy*

We find *St Albans* twenty odd times in the Shakespeare Plays, we find *St Albans* two or three times in the *Contention between York and Lancaster*, we find *St Albans* in the play of *Tom Stuckley*, we find *Albanus* in *Doctor Faustus* and *Albanum* in *Locrine*, and we find *St Albans* in *The Anatomy of Melancholy*

Can any one believe that all this is the result of accident? Remember that *bacon*, in its common acceptation, is a word having no relation to poetry or elevated literature; and *St Albans* is a little village, illustrious only through having been at one time the place of residence of Francis Bacon. I do not think a study of the dramas or poems of the next century, or of the present age, will reveal any such liberal use of these words, in fact, I doubt if they can be found therein at all, except where Francis Bacon and his residence are distinctly referred to

¹ Act iv, scene 2

CHAPTER V

FRANCIS BACON

H was n t b r n t shame!
Up n h s b vsh me l s a h med to s t
F t a th ne where honor may be cr w ed
S le m na ch of the universal rth

P n a d Jul t 2

LET us consider as briefly as the importance of the subject will permit some of the assaults which have been made upon the good name of Francis Bacon

I HIS LIFE AS A COURTIER

First, it has been charged with much bitterness that he was a courtier, truckling to power—an obsequious sycophant to the crown

It is sufficient answer to this to refer to the fact that as a member of Parliament he stood forth in the face of Queen Elizabeth and all her power, and spoke in defense of the rights of the House of Commons and the people and that although this act injured seriously his chances of promotion he resolutely refused to recant a single sentiment of the views he had enunciated. It is something in this age, when power is divided among many hands, for the ambitious man to defy the frown of authority but in that era when all power rested in the crown opposition to the government was political suicide. There was no public opinion outside of the court there were no newspapers and Parliament itself was as a rule the creature of the royal will. Surely no man who was a mere truckler for place would thus have arrayed himself against the powers of the state or, if he had unwittingly stumbled into such a position of antagonism he would have hastened to repair the damage by proper and profuse apologies and recantations.

It is true Bacon was ambitious and he was a courtier because

he was ambitious There was no other avenue to preferment He had to seek the favor of the court or sink into absolute nothingness, so far as position in the state was concerned

He says

Believing that I was born for the service of mankind, and regarding the care of the commonwealth as a kind of common property, which, like the air and water, belongs to everybody, I set myself to consider in what way mankind might be best served, and what service I was myself best fitted by nature to perform ¹

And again he says

But power to do good is the true and lawful end of aspiring, for good thoughts, (though God accept them), yet towards man are little better than good dreams, except they be put in act, *and that cannot be without power and place, as the vantage and commanding ground* ²

These two utterances constitute, I think, the very key-note to Bacon's whole public career He sought place as the vantage-ground from which to benefit mankind He knew how little respect there is for genius in rags He says

The learned pate
Ducks to the golden fool All is oblique,
There's nothing level in our cursed natures
But direct villany ³

He had noted that

A dog's obeyed in office ⁴

And who shall say he was wrong? Who shall say how far the title of Lord Verulam, or Viscount St Albans, has cast a halo of dignity and acceptability over his philosophy? It is too often the position that commends the utterance The horn of the hunter, ringing far and wide from the mountain top, reaches an audience which the same note, muffled in the thick depths of the valley, could not obtain And if this be true in the enlarged, capacious and cultivated age of to-day, how much more must it have been the case in that wretched era, when, as Bacon said

Courts are but only superficial schools
To dandle fools,
The rural parts are turned into a den
Of savage men

And remember mankind had not receded to these conditions,

¹ Proem *1st Nat*

² Essay *Of Great Place*

³ *Titus Andronicus*, IV, 3

⁴ *Lear*, IV, 6

it had advanced to them. The people of Western Europe were just emerging from the most profound brutality and barbarism. The courts were the only centers of light and culture. Was it a crime for the greatest intellect of the age to adapt itself to its pitiful environment?

So our virtues
Lie in the interpretation of the times ¹

Was it an offense for the ablest man of the age to seek place as a stepping stone to the opportunity for good? The times were out of joint and he believed he was born to "set them right" and he craved power as the Archimedes fulcrum from which he was to move the world.

Moreover he was poor—poor with many wants—a gentleman with the income of a yeoman. The path to fortune as well as power lay through the portals of the court. Can he be blamed for treading it?

II HIS ALLEGED INGRATITUDE TO ESSEX

But it is urged that Bacon was ungrateful to Essex. Wherein? Why—it is said—Essex gave him a piece of land worth about £1,800 and Bacon afterwards took part in his prosecution for treason.

Why did Essex give this land? Because he was under many obligations to Bacon and his brother Anthony for years of faithful patient and valuable services not only as political allies, but as secretaries laboring to advance his fortunes. Bacon had written masks for his entertainments, he had written sonnets in his name to advance his interests with the Queen, he had popularized him in the Plays, he had penned letters as if from himself to aid his fortunes, he had carried on his correspondence with all parts of Europe, he had translated his ciphers, he had been his guide in politics, he had used all his vast genius and industry for his advancement. Bacon said in a letter in 1600 to Lord Henry Howard—Essex being still alive

For my Lord of Essex I am not servile to him having regard to my superior duty. I have been much bound unto him on the other side *I have spent more time and more thoughts about his well doing than ever I did about mine own*

Essex had tried, in return for these services, to secure Bacon the place of Solicitor, and had failed. Then he came to him and said

You have spent your time and thoughts in my matters, *I die if I do not somewhat towards your fortune*

That is to say, he could not live under the sense of this unrequited obligation. The Twickenham property was not a gift, it was the payment of a debt.

But Bacon knew the rash and uncontrollable nature of his patron, and he accepted the property with a distinct intimation, at the time, that he should not follow him into any reckless enterprises. He said to him, as he himself records, in his "Apology"

My Lord, I see I must be your homager, and hold land of your gift, but do you know the manner of doing homage in law? Always it is with a saving of his faith to the King and his other lords.

That is to say, his devotion as a friend must be limited by his obligations and duties as a citizen.

Was this wrong? Should he, because of a gift of a piece of land, have followed the Earl into the foolish and treasonable practices which culminated on the scaffold? It is true that "a friend should bear a friend's infirmities," but should he therefore participate in his crimes?

And though it be admitted that Bacon had been engaged in a conspiracy with Essex, in 1597, to create public opinion against the Cecils, and even, perhaps, to bring about the deposition of the Queen, by profound and far-reaching means, does it therefore follow that he should have gone with the Earl in his wild and unreasonable attempt to raise the city and seize the person of the Queen? There are few things more utterly abominable than the man who, with talents hardly up to the requirements of private life, insists on rushing into the management of great public affairs, and is caught at last, like Essex, molten with terror, "betwixt the dread extremes of mighty opposites." And one has but to look at the picture of the unpleasant face of Essex, given herewith, to see that he was a commonplace, vulgar soul, made great by the accident of birth. Surely, that portrait does not represent the man for whom the greatest intellect of the human race should have died on the scaffold.

And the course of Essex after he was convicted of treason and just before his execution shows the real character of this ignoble man. His whole moral nature seemed to have given way and he proceeded to reveal to the government the names of some of his best friends — especially Sir Henry Neville, — whose connection with his crime was not until that time known and who had no doubt been drawn into the conspiracy by their devotion to himself and his fortunes.¹ Hepworth Dixon says

He closes a turbulent and licentious life by confessing against his companions still untried more than the officers of the Crown could have proved against them and despicable to relate most of all against the two men who have been his closest associates — Blount and Cuffe. His confessions in the face of death deprive these prisoners of the last faint hope of grace. They go with Meyrick and Danvers to the gallows or the block.¹

But it may be said it was in bad taste for Bacon to participate in the trial of Essex because he had once been his friend. This would be true if Bacon had volunteered for the task but he did not he tried to be relieved from it. But he was the sworn officer of the Crown the official servant of the Queen and the government of Elizabeth was an absolute despotism. He was *ordered* to appear and take part in the prosecution. He begged earnestly — he pleaded — to be relieved. The Queen insisted and not only insisted but assigned to him in the first trial — despite his protests — that part of the arraignment which referred to Essex followers hiring the players to play *the Shakespeare play of Richard II*.¹ Bacon protested that he had been wronged by bruises before and this would expose me to them more and it would be said I gave in evidence *mine own tales*. But the Queen was inexorable and says Bacon. I could not avoid that part that was laid upon me.

But it may be said that notwithstanding all this Bacon should have refused to appear against one who had formerly been his friend and who was publicly regarded as his benefactor. He should have resigned his place first. But there are no resignations in despotisms and moreover the Cipher narrative shows us that Bacon may have held his own life at the tenure of the Queen's mercy. He may have been compelled but a short time before to confess the authorship of the Plays and his connection with a

former treasonable conspiracy The sword of Damocles may have hung suspended over his head by a single hair the forbearance of Cecil Should he, in such case, by refusing to perform an official duty, have gone to the block with Essex, the victim of a desperate and extravagant venture, in which he had taken no part? For Hepworth Dixon notes that in 1597 the very year I have supposed the Cipher narrative to refer to a separation had taken place between Bacon and Essex He says

Essex cools to a man whose talk is very much wiser than he wants to hear They have no scene, no quarrel, no parting, for there are no sympathies to wrench, no friendships to dissolve Essex ceases to seek advice at Gray's Inn They now rarely see each other ¹

And the same high authority thus speaks of Bacon's course in the last trial of Essex

Called by the Privy Council to bear his part in the great drama, Bacon no more shirks his duty at the bar than Levison shirked his duty at Ludgate Hill, or Raleigh his duty at Charing Cross As her counsel learned in the law, he had no more choice or hesitation about his duty of defense than her captain of the guard Raleigh and Bacon have each tried to save the Earl, as long as he remained an honest man, but England is their first love, and by her faith, her freedom and her Queen they must stand or fall Never is stern and holy duty done more gently on a criminal than by Bacon on this trial He aggravates nothing If he condemns the action, he refrains from needless condemnation of the man ²

And to the very last he pleads for Essex' life, he intercedes with the Queen, he does all he can to save him And we are told that it was not the Queen's intention to send Essex to the block, and that his life would have been saved, at the very last, but for the miscarriage of a ring which he sent to the Queen as his final appeal for mercy Whether this tradition be true or not, it is certain that if Bacon had any hope of saving the man who had levied war against the person of the Queen, and whose life was forfeit, he could better attain that end by obeying the orders of the government than by resisting them

But we can only judge fully of his course in all this matter when the entire Cipher narrative is laid bare I feel assured that when all the facts are known the character of the great man will come forth relieved of the last spot and blemish

We know enough to convince us that Bacon passed through some

¹ *Personal History of Lord Bacon*, pp 94, 95

² *Ibid* , p 142

dreadful and stormy experiences in the few years subsequent to 1597 and it was during or soon after this period that the mightiest of the dramas made their appearance. Misfortune is a tonic to strong natures and a poison to weak. There is a plant in South America a plain looking knobbed stalk apparently flowerless but when the wind blows fiercely and agitates it the rough lumps open and the odorous blossoms protrude. So there are men the splendor of whose faculties is never revealed until they are assailed by the cruel winds of adversity.

To satisfy ourselves that Bacon was one of these we have only to compare *Lear* and *Macbeth* with *Love's Labor Lost* and *The Two Gentlemen of Verona*.

III THE QUESTION OF BRIBERY

The eagle carries the turtle high up into the air and then lets him fall and descends to feast upon the crushed remains. Let us learn a lesson from this incident. If we would utterly destroy a man we must first lift him far up on the wings of praise into the very heaven of exaltation and then let him fall. When Pope—a crabbed little imperfect character himself—described Bacon as the greatest wisest meanest of mankind the world took it for granted that one who could so transcendently praise his victim must certainly tell the truth about him. And an epigram is something to be regarded with the utmost terror. Its power is deadly. Pack even an error into a compact antithetical combination of words, and the whole world will be ready ever after, to carry it around in their mouths. Its very portability is a temptation to take possession of it. Its acceptability is much greater than ordinary uncondensed truth even as a government coin will pass current where a lump of ore of greater value would be refused.

But could the *greatest* and *wisest* of mankind be the *meanest*? Can greatness be mean? Is there not here on the very face of the epigram a contradiction of terms?

But why 'the meanest of mankind'? Because it is said he was convicted of bribery as a judge—nay more he confessed to it he sold the rights of suitors he bartered away justice for a price

If it were true it were a grievous fault
And grievously hath Cæsar answered it

If it were true, then indeed would Bacon be the paradox of mankind — the highest powers linked to the basest instincts — Let us look into the matter

There are two issues presented

1 Did Francis Bacon, while Lord Chancellor, receive gifts from suitors in his court?

2 Did he for these gifts pervert justice

The two issues are widely distinct — The first proposition involved a custom of the age, — the second has been regarded as an abhorrent crime in all ages

IV THE SYSTEM OF GIFTS

Mr Spedding — very high authority — says

But it was the practice in England up to James the First's time at least — and the traces of it are still legible in the present state of the law (1874) with regard to fees, for I believe it is still true that *the law will not help either the barrister or the physician to recover an unpaid fee*, the professions being too liberal to make charges, send in bills, or give receipts, or do anything but take the money

And it is surely possible to conceive gifts both given and taken — even between suitor and judge while the cause is proceeding — without any thought of perverting justice either in the giver or taker — In every suit both sides are entitled to favorable consideration — that is, to the attention of a mind open to see all that makes in their favor — and favorable consideration is all that the giver need be suspected of endeavoring to bespeak, or the receiver of engaging to bestow — The suitor almost always believes his cause to be just, though he is not always so sure, and in those days he had not always reason to be so sure, that its merits would be duly considered, if the favorable attention of the judge were not specially attracted to them, and though the judge was rightly forbidden to lay himself under an obligation to either party, it must be remembered that in *all other offices, and in all gentlemanly professions, gifts of exactly the same kind* — fees, not fixed by law or defined as to amount by custom, or recoverable as debts, but left to the discretion of the suitor, client or patient — *were in those days the ordinary remuneration for official or professional services of all kinds* ¹

And Mr Spedding further says

The law officers of the Crown derived, I fancy, a considerable part of their income from New Year's gifts and other gratuities, presented to them both by individuals and corporations whom their office gave them opportunities of obliging ²

And he gives instances where Lord Burleigh, and his son, Sir Robert Cecil, and Lord Treasurer Suffolk took large gifts from suitors having business before them, and saw no impropriety in doing so

¹ Spedding, *Life and Works*, vol vii, p 560

² Ibid, p 561

Hepworth Dixon says describing that era

Few men in the court or in the church receive salaries from the Crown and each has to keep his state and make his fortune out of fees and gifts. The King takes fees. The Archbishop the Bishop the rural dean take fees. The Lord Chancellor the Lord Chief Justice the Baron of the Exchequer the Master of the Rolls the Attorney General the Solicitor General the King's Sergeant the utter barrister all the functionaries of law and justice take fees.

So in the great offices of state. The Lord Treasurer takes fees. The Lord Admiral takes fees. The Secretary of State the Chancellor of the Exchequer the Master of the Ward the Warden of the Cinque Ports the Gentlemen of the Bedchamber all take fees. *The clergy takes fees & everybody pays fees*¹

Again Mr Dixon says

In some cases particularly in the courts of justice it is open. Bassanio may present his ducats three thousand in a bag. The Judge may only take a ring. A fee is due whenever an act is done. The occasions on which by ancient usage of the realm the King claims help or fine are many. the calling of an office or a grant the knighting of his son the marriage of his daughter the alienation of lands & & spite his birthday a New Year's day the anniversary of his accession or his coronation — indeed at all times when he wants money and finds men rich enough and loyal enough to pay. In like manner the clergy levy tithe and toll fees on christenings fees on churchings fees on marriages fees on interments Easter offerings free offering charitable church extensions pews and rents.

In the government offices it is the same as in the palace and the church. If the Attorney General the Secretary of State the Lord Admiral or the Privy Seal puts his signature to a sheet of paper he takes his fee. Often it is his means of life. The retaining fee paid by the King to Cecil as Premier of State is a hundred pounds a year. But the fees from other sources are enormous. *These fees are not bribes*²

And again I quote from Mr Dixon

A barrister may not ask wages for his toil like an attorney or a clerk nor can he reclaim by any process of law as the clerk and attorney can the value of his time and speech. If he lives on the gifts of grateful clients these gifts must be perfectly free³

In fact it was clearly understood that the great officers of the law, including the Lord Chancellor were to be paid by these voluntary gifts

Mr Dixon says

Thus the Seals though the Lord Chancellor had no proper salary were in Egerton's time worth from ten to fifteen thousand pounds a year of which princely sum (twenty five thousand a year in coin of Victoria) the King only paid him eighty one pounds six shillings and eight pence. Yelverton's place of Solicitor three or four thousand a year of which he got seventy pounds from James. The Judges had enough to buy their gloves and robes not more. Coke when Lord

Chief Justice of England, drew from the state twelve farthings less than two hundred and twenty-five pounds a year. When traveling circuit he was allowed thirty-three pounds six shillings and eight pence for his expenses. Hobart, Chief Justice of the Common Pleas, had twelve farthings less than one hundred and ninety-five pounds a year. Tanfield, Lord Chief Baron of His Majesty's Exchequer, one hundred and eighty-eight pounds six shillings a year. Yet each of these great lawyers had given up a lucrative practice at the bar. After their promotion to the bench they lived in good houses, kept a princely state, gave dinners and masks, made presents to the King, accumulated goods and lands. *These wages were paid in fees by those who resorted for justice to their courts.*

These fees were not bribes. The courts of law are full of abuses. The highest officer of the realm has no salary from the state. Custom imposes on him a host of servants, officers of his court and his household, masters, secretaries, ushers, clerks, receivers, porters, none of whom receive a mark a year from the crown, men who have bought their places, and who are paid, as he himself is paid, in fees and fines. *The amount of half these fees is left to chance, to the hope or gratitude of the suitor,* often to the cupidity of the servant, or the length of the suitor's purse. The certain fines of chancery, as subsequent inquiries show, are only thirteen hundred pounds a year, the fluctuating fines still less, beyond which beggarly sum the great establishment of the Lord Chancellor, his court, his household, and his followers, gentlemen of quality, sons of peers and prelates, magistrates, deputy-lieutenants of counties, knights of the shire, have all to live on fees and presents.

But if Bacon's salary for the great office of Lord Chancellor, with all its vast retinue of servants and followers, was but *four hundred dollars a year*, and if in taking gifts he did no more than all his predecessors had done, and all the other judges of England in that day were doing, surely there is nothing here to entitle him to be called "the meanest of mankind."

V DID HE SELL JUSTICE?

But it will be said he confessed that he sold justice for a price and decided the cases brought before him according to the amount paid him.

He did nothing of the kind. He distinctly denies the charge. He said in a letter to the King, in the very agonies of his trial

And for the briberies and gifts wherewith I am charged, when the books of hearts shall be opened, I hope I shall not be found to have the troubled fountain of a corrupt heart, in a depraved habit of taking rewards to pervert justice, howsoever I may be frail, and partake of the abuses of the time.

And again he said, in a letter to Buckingham, May 31, 1621

However I have acknowledged that the sentence is just, and *for reformation sake fit*, I have been a trusty and *honest* and Christ-loving friend to your Lordship, and *the justest Chancellor that hath been in the five changes since my father's time*

And he also says

I praise God for it I never took penny for any benefice or ecclesiastical living
I never took penny for releasing anything I stopped at the Seal I never took
penny for any commission or things of that nature
I never shared with any reward for any second or inferior profit

Dixon says

As he lies sick at York House or at Gorhambury hearing through his friend Meautys of the moil and worry about him at the House of Commons he jots on loose scraps of paper at his side his answers and remarks These scraps of paper are at Lambeth Palace

On one of these sheets he writes

There be three degrees of cases as I conceive of gifts or rewards given to a judge

The first is — of bargain of contract or promise of reward *pendente lite* and this is properly called *venalitas sententiarum* or *baratria* or *corruptela munerum* And of this my heart tells me I am innocent that I had no bribe or reward in my eye or thought when I pronounced any sentence or order

The second is — a neglect in the judge to inform himself whether the cause be fully at an end or no what time he receives the gift but takes it upon the credit of the party that all is done or otherwise omits to inquire

And the third is — when it is received *sine fraude* after the cause is ended which it seems *by the opinions of the civil ans is no offense*

For the first I take myself to be as innocent as any babe born on St Innocents day in my heart

For the second I doubt in some particulars I may be faulty

And for the last I conceive it to be no fault ¹

But here is another point to be considered If Bacon had sold justice for money and had rendered unjust decisions it would have been most natural that those suitors who had been wronged by him would have applied to Parliament after his downfall to have his corrupt judgments overturned Spedding says

Upon this point therefore the records of Parliament tell distinctly and almost decisively in Bacon's favor They show that the circumstances of his conviction did encourage suitors to attempt to get his decrees set aside that several such attempts were made *but that they all failed* thereby strongly confirming the popular tradition reported by Aubrey His favorites took bribes but his Lordship always gave judgment *secundum æquum et bonum* His decrees in Chancery stand firm *There are fewer of his decrees reversed than of any other Chancellor* ²

Says Hepworth Dixon

An attempt to overthrow some of his judgments fails *Of th thousands of decisions pronounced by him in the Court of Chancery not one is reversed* ³

D Fer l H t y f L d B pp 335 336
Sp dd g Lif d W k l v p 558
D n P l H t y f Lord B p 347

Surely this does not look like the record of an unjust judge "the *meanest* of mankind." After his downfall he was poor and powerless, and his enemies had control of Parliament. If he had perverted justice, in a single instance, would not the ferret eye of Coke have detected it, and would he not, from his hatred of Bacon, have triumphantly dragged it before the attention of England and the whole world? What kind of bribery was that in which the decision was always given on the side of justice?

VI THE REAL CAUSE OF HIS DOWNFALL

But it will be asked, Why, if this was indeed a just judge, whose judgment even his enemies could not question, and if the salary of the Lord Chancellor's place was but \$400 per annum, and if, in accepting gifts from suitors, Bacon simply followed an ancient and universal custom why was the greatest genius that England has ever produced cast down in dishonor from his high place, and committed to the Tower, a disgraced and ruined man?

It is a terrible story of a degraded era and a corrupt court. There is not space to present it here in full. Let the reader who desires to investigate the subject further turn to Hepworth Dixon's *Personal History of Lord Bacon*, and read from page 300 to page 342. He will there see that the foul and greedy Villiers' clan drove great officials out of place for the purpose of selling their positions to wealthy adventurers. Suffolk, the Lord Treasurer, was deprived of the White Staff, imprisoned in the Tower, and fined £30,000, Yelverton, the Attorney-General, was thrown out of office and fined £4,000. A public auction is made of these places. Sir Henry Montague purchases the Treasurership for £20,000, Coventry buys the Attorney's place. The Villiers gang divide the spoils. "These profits and promotions edge the tooth for more." Bacon is fixed upon as the next victim. Conjoined with these maneuvers of infamous men and still more infamous women, there is a tempest brewing in the House of Commons, and Coke is there to direct the violence of the storm against his old enemy, Bacon. A creature named Churchill, who had been turned out of office by Bacon, for selling an estate twice over, a crime for which he should have been sent to the penitentiary, is employed to collect evidence against the great Chancellor. Hepworth Dixon says

The causes heard are many — five or six hundred in every term — the servants of the court are not all honest — some indeed are villainous rogues. The Chancellor is not taken voluntarily into his service nor can he always turn them about to his places as they are free to go. Among the court's servants all of whom must have paid fees into the court half of which must be mortgaged under the pangs of a lost cause it will be strange indeed if cunning malice and unscrupulous power combined cannot find some charge that may be tortured into a wrong.

VII. NOT A SINGLE CORRUPT ACT PROVED

Hepworth Dixon continues

The evidence produced against him at the hearing in the House of Commons proved that he cannot free himself from blame. Of the twenty-two charges of corruption three are clear — Compagno, Leach, and Vanlores — two of these Comptons and Vanlores confessed and admitted. Any man who borrows money may be as justly charged with taking bribes. One agent of the London Company is an aristocrat not a scoundrel. Even Cranfield though bred in the city cannot call the free town of Smithwick gift being so irregular had been sent back. Thirteen cases — the Earl of Yarmouth, the Holy Barker, Monk Trevelyan, Scott Fisher, Lenthal, Dene, Maitland, Russell and the Frenchmen — are daily practice in every court of law. They fall under Bacon's third list of common fees paid in the usual way paid after judgment has been given. Kennedy's present of a calnet for York House has never been accepted by the Chancellor hearing that at the auction where it had not been paid. Feynell and Jernham and Smith gave him two hundred pound toward furnishing York House and sent him a ring on New Year's day. Every day gives rings everybody takes rings on a New Year's day. The gift of £100 from Sir John Hemsley was made after a judgment though afterwards appeared when second much inferior case was still in hearing. The gift was openly made not to the Chancellor but to the officer of his court. The last case is that of Lady Wharton — the only one that presents an unusual feature. Lady Wharton it seems brought her presents to the Chancellor herself yet even her gift were openly made in the presence of the proper officer and his clerk. Churchill's limits being present in the room when Lady Wharton left her purse. Carlier Keeling a clerk asserts that he was present when she brought the £100. Even Coke is staggered by proofs which prove so much for which in his sense can suppose that the Lord Chancellor would have done an act known to be illegal and criminal in the company of a registrar and a clerk? It is clear that a thing which Bacon did under the eyes of Carlier and Churchill must have been in his mind customary and right. It is no less clear that if Bacon had done wrong knowing it to be wrong he would never have lived exposure of his fraud by turning Churchill into the streets. Thus after the most rigorous and vindictive scrutiny into his official acts and into the official acts of his servants *not a single fee or reimbursement traced to the Chancellor by any sure restriction he could find*. Not one appears to have been given on a promise not one appears to have been given in secret *not a single fee or reimbursement traced to the Chancellor by any sure restriction he could find*.

And yet it is upon this proceeding and these facts that the most wonderful intellect of the race has been blackened in the

estimation of the whole human family, and sent down through the ages with a scurrilous epigram pinned upon his back, denouncing him as the meanest man that ever lived upon the planet

And if the fair-minded critic will set aside Macaulay's shallow and unfair essay, and consult Spedding or Hepworth Dixon, he will find that every minor charge against Bacon—his assisting at the torture of Peacham, his consulting with the judges at the instance of King James, his alleged ingratitude to Somerset, etc—are all fully met and disposed of

VIII WHY DID HE PLEAD GUILTY?

But why—it will be asked—did he plead guilty to the charges? Dixon gives these reasons

In a private interview James now urges the Chancellor to trust in him, *to offer no defense*, to submit himself to the peers, to trust his honor and his safety to the Crown. It is only too easy to divine the reasons which weigh with Bacon to intrust his fortunes to the King. He is sick. He is surrounded by enemies. No man has power to help him, save the sovereign. He is weary of greatness. Age is approaching. In his illness he has learned to think more of heaven and less of the world. His nobler tasks are incomplete. He has the Seals, and the delights of power begin to pall. To resist the King's advice is to provoke the fate of Yelverton, still an obstinate prisoner in the Tower. Nor can he say that these complaints against the courts of law, against the Court of Chancery, are untimely or unjust. So far as they attack the court, and not the judge, they are in the spirit of all his writings, and of all his votes. In his soul he can find no fault with the House of Commons, though the accidents of time and the machinations of powerful enemies have made him, the Reformer, a sacrifice to a false cry for reform.

He pleads guilty to carelessness, not to crime. But he points out, too, that all the irregularities found in his court occurred when he was new in office, strange to his clerks and registrars, overwhelmed with arrears of work. The very last of them is two years old. For the latter half of his reign as Chancellor, the vindictive inquisition of his enemies, aided by the treachery of his servants, *has not been able to detect in his administration of justice a fault, much less a crime.*²

But behind these reasons there were still many others. He was in the unlimited power of the King, and the King was ruled by his favorite, Buckingham, a merciless, greedy, sordid wretch, who desired to sell Bacon's place to the highest bidder, and would not be thwarted of his victim. The King was alarmed, also, at the storm signals in Parliament. The tempest was rising which cost his son his head. The cry for reform must be appeased, a tub must be thrown to the whale. Bacon's ruin would satisfy for a

² Dixon's *Personal History of Lord Bacon*, p. 342

time the clamorous reformers while it would enrich Buckingham and his clique Bacon was doomed He understood the situation He regarded himself as a sacrifice He said, in a letter to the king in 1600

And now *making myself an oblation* to do with me as may best conduce to the honor of your justice the honor of your mercy and *the use of your service* resting as clay in your Majesty's gracious hands etc

And again he said with the voice of prophecy

Those who now strike at your Chancellor will yet strike at your crown

What would have been the result had he stood out and refused to plead guilty? He would certainly have been convicted imprisoned ruined by a heavy fine, perhaps sent to the block

By the king's grace his fine of £40 000 is remitted he is released from the Tower and he *has time to complete his great works*

He writes *in cipher*

I was *the justest judge that was in England these fifty years* but it was the justest censure that was in Parliament these two hundred years

That is to say while personally innocent of bribe taking his condemnation had led to the reformation of the abuse of gift giving to judges

But he puts this in cipher — he whispers it — and opposite it he writes *stet* — as if he was preparing his papers for posterity and eliminating those things which might tell more than he wished the world yet to know just as we have seen his correspondence with Sir Tobie Matthew excised and eliminated

He bowed his neck to the storm which he could neither avert nor control biding his time he took his secret appeal to foreign nations the next ages and to his own countrymen after some time be passed He made a formal confession it is true to Parliament but it is a defense and a justification in every word as well for with each case he gives those details which relieve it of all aspect of bribery

And he turned patiently away with the burden of a great injustice and a mighty sorrow upon him and devoted the last five years of his life to the putting forth of works unequalled since the globe first rolled on its axis

IX THE DOOM OF HIS ENEMIES

And yet, being human, he must have rejoiced over the fate which speedily overtook his corrupt and malicious persecutors

Hepworth Dixon says

From the seclusion of Gorhambury, or Gray's Inn, he watches the men who have ruined his fortune and stained his name fall one by one. Before their year of triumph ran out, Coke's intolerable arrogance plunged him into the Tower, from which he escaped after eight months' imprisonment, to be permanently degraded from the Privy Council, banished from the court, and confined to his dismal ruin of a house at Stoke. The sale of Frances Coke to Viscount Purbeck is a dismal failure. She makes the man to whom she was sold perfectly miserable, quitting his house for days and nights, braving the public streets in male attire, falling in guilty love with Sir Robert Howard, shocking even the brazen sinners of St James's by the excessive profligacy of her life. Purbeck steals abroad to hide his shame. At last he goes raving mad.

Were there space in Bacon's generous heart for vengeance, how the passions of the great Chancellor would leap and glow as these adversaries fall before his eyes like rotten fruit! Never was the wisdom of counsel proved more signally, the vindication of conduct more complete. All that he foresaw of evil has come to pass. He does not, indeed, live to behold that fiery joy which lights and shakes the land when Buckingham's tyranny drops under an assassin's knife, but he lives long enough to find himself justified by facts on every point of his opposition to the scandalous family policy and private bargains of the Villiers clan.

The very next Parliament which meets in Westminster strikes down two of his foes. Three years after his return to that trust he so grossly abused, Churchill comes before the House of Commons as a culprit. He has been at his tricks again, and is now solemnly convicted of forgery and fraud. Two months after Churchill's condemnation Cranfield is in turn assailed. Charges of taking bribes from the farmers of customs, of fraudulent dealing with the royal debts, of robbing the magazine of arms, are proved against him, when abandoned by his powerful friends, he is sentenced by the House of Commons to public infamy, to loss of office, to imprisonment in the Tower, to a restitutionary fine of £200,000. "In future ages," says a wise observer of events, "men will wonder how my Lord St Albans could have fallen, and how my Lord of Middlesex could have risen."¹

X THE WORLD'S INDEBTEDNESS TO THE GREAT PHILOSOPHER

There have not been wanting those whose devotion to the man of Stratford has been so great, that they have not only disputed the title of Francis Bacon to the Plays, but have even denied that, as a philosopher, he had any claims upon the respect of mankind.

Let us examine a few witnesses upon this point.

First, let us call that distinguished biographer and essayist, but not historian, Macaulay, who has done more than any other man,

¹ Dixon's *Personal History of Lord Bacon*, p. 356.

Pope alone excepted to injure the reputation of Francis Bacon
Macaulay says

Ask a follower of Bacon what the new philosophy has effected for mankind and his answer is ready. It has lengthened life. it has mitigated pain. it has extinguished diseases. it has increased the fertility of the soil. it has given new securities to the mariner. it has furnished new arms to the warrior. it has spanned great rivers and estuaries with bridges of form unknown to our fathers. it has guided the thunderbolt innocuously from heaven to earth. it has lighted up the night with the splendor of the day. it has extended the range of the human vision. it has multiplied the power of human muscle. it has accelerated motion. it has annihilated distance. it has facilitated intercourse. correspondence. all friendly offices. all dispatch of business. it has enabled man to descend to the depths of the sea. to soar into the air. to penetrate securely into the noxious recesses of the earth. to traverse the land with cars which whirl along without horses. and the ocean with ships which sail against the wind.¹

But how, it may be asked, has all this been accomplished?

By using the senses to understand external nature and the powers of the mind to master it for the good of man.

And therein is the key of all that we call progress and civilization. Bacon perceived that the mind of man was a divine instrument, lent to him for good purposes, not to be used on itself, but to be turned upon that vast universe of matter which lies outside of it. And hence, as he made Montaigne say, the senses are the beginning and end of knowledge — there must we fight it out to the end.

Macaulay says

The chief peculiarity of Bacon's philosophy seems to us to have been this — that it aimed at things *altogether different from that which his predecessors had proposed to themselves*.

He used means different from those used by other philosophers, because he wished to arrive at an end altogether different from theirs. It was to use his own expression, *fruit*. It was the multiplying of human enjoyments and the mitigating of human sufferings. It was the relief of man's estate.

The art which Bacon taught was the art of inventing arts. He was not the person who first showed that by the inductive method alone, new truth could be discovered. But he was the person who first turned the minds of speculative men, long occupied in verbal disputes, to the discovery of new truth, and by doing so, he at once gave to the inductive method an importance and dignity which had never before belonged to it.

Two words form the key of the Baconian doctrine — utility and progress. *The ancient philosophy disdained to be useful and was content to be stationary*. It dealt largely in theories of moral perfection which were so sublime that they never could be more than theories. in attempts to solve insoluble enigmas. in exhortations to the attainment of unattainable frames of mind. It could not condescend to the humble office of ministering to the comfort of human beings.

It is marvelous that the world could not see that Shakespeare was preaching this very philosophy

Nature, what things there are
Most abject in regard and dear in use'
 What things again, most dear in the esteem
And poor in worth.¹

And again

Most poor matters
Point to rich ends

But it is claimed by some that Bacon's influence on our modern civilization has been exaggerated. Let me call another excellent witness

Fowler proves² that Bacon's influence predominated in the mind and philosophy of Locke, who alluded to him as "the great Lord Verulam," and that, through him, Bacon acted upon the minds of "Berkley, Hume, Hartley, Reid, Stewart, the two Mills, Condillac, Helvetius, Destutt de Tracy, to say nothing of less known or more recent writers." He adds "Descartes, Mersenne, Gassendi, Peiresc, Du Hamel, Bayle, Voltaire, Condillac, D'Alembert in France, Vico in Italy, Comenius, Puffendorf, Leibnitz, Huygens, Morhof, Boerhaave, Buddæus in Germany, and in England, the group of men who founded, or were amongst the earliest members of, the Royal Society, such as Wallis, Oldenburg, Glanville, Hooke and Boyle,"³ all bore testimony to the greatness of Bacon's service to science.

The great Scotchman Mackintosh says

Bacon was not what is called a metaphysician, his plans for the improvement of science were not inferred by abstract reasoning from any of those primary principles to which the philosophers of Greece struggled to fasten their systems. Hence he has been treated as empirical and superficial by those who take to themselves the exclusive name of profound speculators. He was not, on the other hand, a mathematician, an astronomer, a physiologist, a chemist. He was not eminently conversant with the particular truths of any of those sciences which existed in his time. For this reason, he was underrated even by men themselves of the highest merit, and by some who had acquired the most just reputation, by adding new facts to the stock of knowledge. It is not therefore very surprising to find that Harvey, "though the friend as well as the physician of Bacon, though he esteemed him much for his wit and style, would not allow him to be a great philosopher," but said to Aubrey, "He writes philosophy like a Lord Chancellor,"—"in derision," as the honest biographer thinks fit expressly to add. On the same ground, though in a manner not so agreeable to the nature of his own claims on reputation, Mr Hume has decided that Bacon was not so great a man as Galileo because he was not so

¹ *Troilus and Cressida*, III, 3

² *Bacon*, p. 193

³ *Ibid.* p. 195

great an astronomer The same sort of injustice to his memory has been more often committed than avowed by professors of the exact and the experimental sciences who are accustomed to regard as the sole test of service to knowledge a palpable addition to her store It is very true that he made no discoveries but his life was employed in teaching the method by which discoveries are made This distinction was early observed by that ingenious poet and amiable man on whom we by our unmerited neglect have taken too severe a revenge for the exaggerated praises bestowed on him by our ancestors

Bacon like Moses led us forth at last
The barren wilderness he past
Did on the very border stand
Of the promised land
And from the mountain top of his exalted wit
Saw it himself and showed us it

Taine says

When he wished to describe the efficacious nature of his philosophy by a tale he delineated in *The New Atlantis* with a poet's boldness and the precision of a seer almost employing the very terms in use now modern applications and the present organization of the sciences academies observatories air balloons submarine vessels the improvement of land the transmutation of species regenerations the discovery of remedies the preservation of food The end of our foundation says his principal personage is the knowledge of causes and secret motives of things and the enlarging of the bounds of human empire to the effecting all things possible And this possible is infinite

He recommends moralists to study the soul the passions habits temptations not merely in a speculative way but with a view to the cure or diminution of vice and assigns to the science of morals as its goal the amelioration of morals

In 1603 Bacon said that he proposed to

kindle a light in nature—a light which shall at its very rising touch and illuminate all the border regions that confine upon the circle of our present knowledge and so spreading further shall presently disclose and bring into sight all that is most hidden and secret in the world

Have not his anticipations been realized? Does not the great conflagration of science, kindled by his torch not only burn up the rubbish of many ancient errors, and enlarge the practical powers of mankind but is it not casting great luminous tongues of flame day by day, farther out into the darkness with which nature has encompassed us?

And how grandly does he prefigure the station which he will occupy in the judgment of posterity when he says that the man who shall kindle that light

Would be the benefactor indeed of the human race the propagator of man's

empire over the universe, the champion of liberty, the conqueror of necessities

He tried even to *hurry up civilization* He sought royal power to give the seventeenth century the bloom enjoyed by the nineteenth He writes King James, in recommending him with the *Novum Organum*

I account your favor may be to this work as much as a hundred for *I am persuaded the work will gain upon men's minds in ages*, but it may make it take hold more swiftly, which I would be very glad work meant, not for praise or glory, *but for practice and the good of men*

And again he says, in the same letter

Even in your time many noble inventions may be discovered For who can tell, now this mine of truth is opened, how the veins lieth higher and what lieth lower?

His heart thirsted for the good of mankind His mind's eye things akin to the marvels of steam and And if Bacon had been king, or had ruled England with power, instead of the foul and shallow Buckingham, how far the progress of the world might have been advanced in a single generation?

But he realized, at last, how delusive were these says, in a letter to Father Fulgentio, the Venetian

Of the perfecting this I have cast away all hopes, but in future the design may bud again Such, I mean, which touch, almost, of nature, there will be *laid no inconsiderable foundations of this matter*

And in the sonnets he says he had

Laid great bases for eternity

But he knew that progress is a matter of great mind civilization moves with giant strides from the apex of one to another He says

And since sparks can work but upon matter prepared, I have thought to wish that those sparks may fly abroad, that they may the better light upon those minds and spirits which are apt to be kindled¹

XI HIS PROPHECIC ANTICIPATIONS

"His mind," says Montagu, "pierced into future centuries He could

Look into the seeds of time,
And say which grain would grow and which would not

¹ Letter to Dr Playfer

In *The New Atlantis* he anticipates the discovery of means of flying in the air¹ also of vessels that move under the water also of 'swimming girdles or life preservers' He also believes that some forms of perpetual motion will be discovered He prefigures the telephone and the microphone when he represents the people of the *New Atlantis* possessed of 'certain helps which set to work do greatly further the hearing' and he anticipates a recent useful invention in these words / We have also means to convey sounds in trunks and *pipes* in strange lines and distances He also foreshadowed our Signal Service establishment

We do also declare natural divinations of disease plagues *scarms of hurtful creatures* scarcity *terrible* earthquakes great inundations *comets* temperature of the year and divers other things and we give counsel thereupon what the people shall do for the prevention and remedy of them¹

He anticipated our system of patent rights for the encouragement of inventors and even our national gallery of models

For upon every invention of value we erect a statue to the inventor and give him a liberal and honorable reward We have two very long and fine galleries in one of these we place *patterns and samples of all manner of the more rare and excellent inention* in the other we place the statues of all the principal inventors²

He anticipated Darwin when he said

It would be very difficult to generate new species but less so to vary known species and thus produce many rare and unusual results

He foreshadowed in *The New Atlantis* the system now adopted by all civilized nations of conserving the health of its own people by establishing a quarantine for strangers

He anticipated the recent studies upon the shape of the continents — broad and expanded toward the north and narrow and pointed toward the south

He anticipated Roemer's discovery of time being required for the propagation of light

He inclined toward the East to accept the doctrine of the rotation of the earth on its axis because if the heavenly bodies moved around the earth they would have to travel with inconceivable velocity to make their diurnal journey

He says

¹ *Id.*

² *Id.*

³ *Id.*

For if the earth stand still, and the heavens perform a diurnal revolution, undoubtedly it is a system, but if the earth be rotary, it is, nevertheless, not absolutely proved that it is not a system, because we may still fix *another center of the system, such as the sun*, or something else. And the consent of later ages and of antiquity has rather anticipated and sanctioned that idea than not. For the supposition of the earth's motion is not new, but, as we have already said, echoed from the ancients¹

The Italian anatomist Malpighi was "the first to apply the microscope in investigating the anatomical structure of plants and animals," but he was not born until after Bacon's death. And yet we find Bacon in *The New Atlantis* saying

We have also glasses and means to see small and minute bodies perfectly and distinctly, as the shape and colors of small flies and worms, grains and flaws in gems, *observations in urine and blood*, not otherwise to be seen

We have seen him in the Plays approaching very closely to Harvey's discovery of the circulation of the blood

We also have him saying

The very essence of heat, or the substantial self of heat, is *motion, and nothing else*²

Let it not be forgotten, therefore, that Bacon was the first in the world to reveal the great truth that heat is a mode of motion. The savage regards heat as an animal. Lucretius believed it to be a substance akin to the substance of the soul. Aristotle thought it a condition of matter. Bacon called it "*a motion of expansion, a motion and nothing else*." Descartes followed him and defined it as the motion of the insensibly small parts of matter. Locke, carrying out the same thought, called it "a very brisk agitation of the insensible parts of an object." But long after Bacon's time Lavoisier and Black still believed that heat was an actual substance. Science, however, two hundred years after Bacon's *Novum Organum* was written, has settled down into the conviction that the philosopher of Verulam was right, and that heat is, as Davy expresses it, "a vibratory motion of the particles of matter," which is but a condensation of Bacon's view that heat is "a mode of expansion of the smaller particles of matter, checked, repelled and beaten back, so that the body acquires a motion alternate, perpetually quivering, striving and struggling."

¹ *Description of the Intellectual Globe*, chap. vi, § 2

² *Novum Organum*, book II

He approximated very closely to Newton's discovery of the law of gravitation. He says

Heavy and ponderous bodies must either of their own nature tend towards the center of the earth by their peculiar formation or must be attracted and hurried *by the corporeal mass of the earth itself* as being an assemblage of similar bodies and be drawn to it by sympathy. The attraction of the corporeal mass of the earth may be taken as the cause of weight.¹

And we find him in the Plays saying

But the strong base and building of my love
Is as *the very center of the earth*
*Drawn as all things to it*²

He suggested experiments with the pendulum upon great heights and in deep mines

Which have since been used as the most delicate tests of the variation of gravity from the equator towards the poles

In the *Gesta Grayorum* we find him anticipating public libraries public gardens of plants zoological gardens and even the British Museum.³

Even in other directions his vast mental activity extended itself. Nicolai claims Bacon as the founder of Free Masonry.⁴

And I have shown that his philosophical thoughts have penetrated and permeated all the great minds who have since lived in England and Europe. But who shall measure the influence of his genius through the Plays upon the thoughts and opinions of mankind?⁵

De Quincey calls him

The glory of the human intellect

Carlyle speaks of him as

The greatest intellect who in our recorded world has left record of himself in the way of literature

Dr Chalmers describes him as

An intellectual miracle

Emerson says of him

It was not possible to write the history of Shakespeare until now for he is the father of German literature it was on the introduction of Shakespeare into

¹ *Act II Ogs m book*
T I d C d v

L f d W k Spedd " vol i p 335
A New Study of Shakespeare p 92.

Germany, by Lessing, and the translation of his works by Wieland and Schlegel, that the rapid burst of German literature was most intimately connected. It was not until the nineteenth century, whose speculative genius is a sort of living Hamlet, that the tragedy of *Hamlet* could find such wondering readers. Now, literature, philanthropy and thought are Shakespearized. His mind is the horizon beyond which, at present, we do not see. Our ears are educated to music by his rhythm. Coleridge and Goethe are the only critics who have expressed our convictions with any adequate fidelity, but there is in all cultivated minds a silent appreciation of his superlative power and beauty, which, like Christianity, qualifies the period.¹

¹ *Representative Men*, p. 261

